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Freephone 0800 113 466, tel (09) 979 3005
subs@nzhouse-garden.co.nz
www.nzhouseandgarden.co.nz

Editorial Enquiries
Tel (09) 909 6800, fax (09) 909 6802
Editorial email:
sally.duggan@nzhouseandgarden.co.nz
Story archives/photo sales email:
sybille.hetet@fairfaxmags.co.nz

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Pam Neville
Freelance Writer

Our Collectables columnist, Pam Neville swapped a career in news journalism for the joys of writing for magazines and to fit in with raising three daughters. Since then, her enthusiasm for writing about people, places, art and antiques has never waned. "When I'm fossicking around auction rooms and antiques shops on behalf of our readers, people often tell me what a great job I have." She also specialises in travel writing and usually finds a way of combining antiques and travel. Visiting Belfast for the filming of an episode of the BBC's *Antiques Roadshow* (*NZ House & Garden*, January 2009) was a highlight. She recently wrote about her hunt for antique aloha shirts in Hawaii and, as this issue of *NZ House & Garden* goes to press, she's trawling through antiques markets in Provence, France. On page 54 Pam looks at Hornby trains.



Elaine Millar
Advertising Manager

Elaine Millar has always had a love affair with magazines and recalls purchasing *Vogue* and *Elle Decoration* with her pocket money as a young teen. After getting her start as a Girl Friday in a small advertising agency, Elaine joined TVNZ in sales. Various media roles in UK ad agencies and back in New Zealand followed and that led to her "dream job" as *NZ House & Garden*'s advertising manager. Elaine and her husband, Art + Objects director Ross Millar, will soon begin stamping their personal style on the 1960s home they've recently bought in the Auckland suburb of Westmere. "It's got great bones. Our very long wish-list includes finding the fabric and paint colours that will bring the house to life, landscaping the garden and finding space for our growing collection of art. Of course, the pages of *NZ House & Garden* are a great starting point for inspiration."



Guy Frederick
Photographer

After completing degrees in commerce and science at Otago University and following the "corporate path", Christchurch-based photographer Guy Frederick realised about seven years ago that he and the commercial world were not a match. Soon afterwards he threw himself into a one-year certificate in professional photography – a decision that's since proven to be the right one. "I love working with light and with people I would never have had the opportunity to cross paths with – it's an incredible privilege." Guy has worked prolifically across several Fairfax titles, including *NZ House & Garden*, *NZ Life & Leisure*, *Sunday* and *Cuisine*. He also spends time developing his own projects, which he calls studies in "human ecology", and indulging his "explorer gene" in such diverse places as Scotland, India, Africa and Greenland. You can see his work on page 72 of this issue.


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talk back

JUST TOO DEER

I was going to have a dinner party this weekend using the Matariki dinner recipes in your June issue (*Starry Night*), but have just spent half an hour on the phone trying every butcher I can think of to track down venison, with no luck. The only one who might be able to supply it said it would cost more than $100 for the 800g to 1kg needed for the Venison and Mushrooms with Red Wine Glaze recipe. I had no idea venison was so out of everybody's reach in this country. Why put it in a recipe?

Rebecca Moore, Mt Eden

Our food editor replies: I have spoken to Deer Industry NZ and their recommended cuts for this recipe are striploin (aka shortloin) and Denver leg cuts (not quite as tender but still good eating). Both are available online from meatdirect.co.nz. Striploin is $52 per kg; Denver leg $28 per kg. In our recipe we said venison "fillets", which the Deer Industry people tell me may cause confusion because some people might assume this meant a cut comparable to beef fillet steak. With venison, this cut is very expensive and rarely available. In hindsight, it would have been better for us to state a particular cut of venison, such as striploin. I'm grateful you have brought this matter to our attention. If all else fails, beef will work just as well for this recipe.





LIFE OF RILEY II

My husband and I smiled when we read your article *Terra Firma* (September issue), which described how homeowners Bridget Hanley and Mike Allen adopted two homeless kittens during their time in New York. We have a similar story: we rescued two kittens during our posting to Abuja, Nigeria. Abandoned and left to become what is known in Nigeria as "bushmeat", the ginger and tabby brothers (pictured above) spent years as apartment cats and clocked up plenty of air miles as we moved them around the world. Their changing locations and different house staff never fazed them. We abandoned our nomadic lifestyle five years ago and moved to a rural location just out of Queenstown, where the boys have roamed in the garden. Time has taken its toll though: recently Simba needed an eye removed and sadly Winston passed away in July. We miss him very much.

Judi Davies, Queenstown

LATE BLOOMER

I have just received your October email newsletter about age blurring and the fact that people are increasingly refusing to act their ages. At the age of 55, I feel no different from 30 years ago; I just get a little frustrated when I look in the mirror. We have recently built a house on a 2ha block after a couple of years in town (we missed the space and peace of the countryside). My husband, who is now in his early 70s, has blossomed again. He's outside, tackling the fencing, digging and planting and says he feels much fitter. We hope to be here for a few years and to watch our home and garden take shape and grow. What a fabulous thing to be able to look back and say, "We did this!"

June Lamont, Coatesville

A LADY DOWN ON HER LUCK

My name is Lady Melrose and I am 133 years old. As a historic mansion (see below) in the heart of Nelson city, I have hosted tasteful garden parties and elegant balls. But I am in desperate need of a period interior makeover. I lost all of my stately fittings in tragic circumstances and would not be here at all if it were not for the kindness of the Nelson public. I am now run by a non-profit trust and my survival depends upon the efforts of volunteers. Sadly, the modest income I generate from hiring myself out for weddings and functions is not enough to cover the cost of restoration. My new manager is embarking upon an ambitious plan to restore me to my former glory, running a public appeal and seeking sponsorship. As long-time admirers of your magazine, my carers wondered if you might mention my public appeal.

Simone Henbrey, Melrose Historic House, Nelson, www.melrosehouse.co.nz





A WINNING DANCE

Thank you for the tickets we won to attend the Royal New Zealand Ballet's *La Sylphide* in Dunedin (July issue). They arrived in the mail the day of my granddaughter Lily's fourth birthday. She was ecstatic as she is ballet mad. On the night, Lily (above) was awestruck from the start and she has been dancing ever since.

Liz Cadogan, Karitane, Otago

FENCING ADVICE, ANYONE?

Among the books in your vintage cookbook story (September Collectables) was *Brett's Colonists' Guide and Cyclopaedia*. I recognised it immediately as I have a copy, inherited from my grandmother. It's a great book, with advice on everything from fencing and bee-keeping to cheese-making and drainage. I once consulted it on how to cure a sheepskin. I'd been given one and thought I might have a go but in the end it was all a bit too much for me.

Elizabeth Monckton, Tauranga

DESPERATION OVER THE DITCH

For many years I've bought my monthly dose of *NZ House & Garden* goodness from the local newsagent. However, this month (August) your magazine became very scarce. I hear that you are sending fewer copies across the ditch. May I ask you to reconsider? You have many fans in Oz. We like the fact that you include the owners of the houses and gardens and that New Zealand still retains many decent values we have (sadly) lost. We need you for inspiration. So, please keep your cuzzies in Ozland in mind, eh?

Belinda Reid, Mosman, NSW

Our circulation manager replies: Sorry! We've had some problems with distribution in Australia, but supply to your shop has been restored. Any other Australian readers having difficulties should email us on circulation@fairfaxmags.co.nz.

We welcome your feedback: email sally.duggan@nzhouseandgarden.co.nz



Each published letter from within New Zealand wins this set of **Audrey Eagle Botanical Art Note Cards** from Te Papa Press; see tepapa.govt.nz for the full catalogue.





Light footed

A dance teacher traded her heels for gumboots when the family moved from Miami to rural Wellington

WORDS JANICE MARRIOTT / **PHOTOGRAPHS** TESSA CHRISP



The dining area of Mark and Margarita Owen's Lockwood-designed home features steel dining chairs with flexible backs bought in Miami and antique American pewter candleticks; the painting is by Brazilian artist Ferjo.







IMAGINE LEAVING YOUR home in the bustle of Miami, Florida, and buying a piece of land within three days of arriving in New Zealand. And now imagine lying back in a spa pool on that land, under the stars, exulting in the silence of your 6.5 hectares, just a 25-minute drive from Wellington's CBD. That's the reality for Cuban-born Margarita Owen and her husband Mark.

"We have everything here," says Margarita. And they do. They wanted a house that looked like a bird taking off from the hilltop, and it does. They also have two boatsheds down at Camborne Walkway from where they can kayak in the Pauatahanui Inlet. "We see seals, penguins, stingrays. Did you know the inlet is a breeding ground for sea horses?"

The area is a little closer to home turf for Mark. He grew up in the Wellington suburb of Seatoun, left at 19 to work on the Isle of Man in the Irish Sea and met Margarita. After living for seven years in Miami where their three daughters, Carly, 14, Stefania, 11, and Lolo, eight, were born, Mark managed to persuade the family to move to New Zealand. He was a little concerned though: how was Margarita, a Cuban dance teacher with a huge collection of high-heeled shoes, going to adapt to our much more casual lifestyle?

He needn't have worried. Margarita loves her 360-degree views of rolling hills. "From high heels to gumboots," he jokes now. >



THIS PAGE The open fire can be enjoyed from both sides of the open-plan living area; the rocker is a classic 20th century Charles and Ray Eames design and the floral chair by the window is by Philippe Starck for Kartell. **OPPOSITE** Margarita and Mark Owen in their music room. A drum and figurine occupy a zebra-striped side table below a portrait by local Pauatahanui artist Jan Cromie. A painting by Colombian artist C. Cadanid and Fergie, a silky/Maltese cross, welcome guests in the foyer.











THIS PAGE Lolo and Stefania watch a movie on their favourite couch; behind them is a huge painting by Ferjo that includes paintings within the painting. Another surrealist work by Ferjo.
OPPOSITE Lolo in the movie theatre. Stefania holds Fergie as she walks along the gallery. The papier mache flamingos are from Miami. Lolo and Carly in the movie theatre underneath a Kartell 'Bookworm' holding the DVDs. Dolce the Burmese.



She also loves the friendliness of the neighbours and the drama and film opportunities the girls have had. Carly features in the 2006 fantasy/adventure movie *Bridge to Terabithia* and Stefania has a speaking part in Peter Jackson's film *The Lovely Bones*, due to premiere in Wellington in December. Margarita and Mark have even been extras themselves in James Cameron's 3-D epic *Avatar*. Lolo is staying out of the limelight at the moment, enjoying the new chickens, two cats and a dog.

Another opportunity the couple say they probably wouldn't have had in Miami was building their own home – something they'd both dreamed about. They needed a large house because of the huge artworks and the large pieces of furniture – including a grand piano – they brought with them. They laugh when they recall the day two containers arrived outside the tiny Pukerua Bay cottage they were living in when they first arrived. "The neighbours watched while we unloaded all this stuff. They must have wondered where we were going to put it all!"

Other "must-haves" included a dance studio, music room and movie theatre, as well as five bedrooms with en suites and a guest house for visitors. Mark and Margarita decided on a Lockwood design which features industrial steel rather than wooden framing. Pete Bossley Architects had made the concept drawings for Lockwood and this became the basic structure; the Owens then hired a draughtsman to personalise the design, which he did, specifying polished concrete floors and ceiling-height windows on the north side.

The pair have chosen neutral colours for the walls to showcase their bright paintings. Margarita even designed the concrete block wall in the entranceway specifically to hang a work by a Colombian artist that she bought in Miami. >



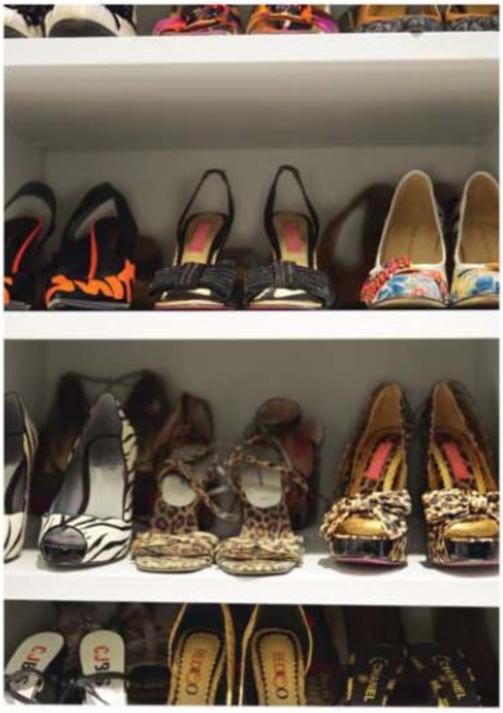


THIS PAGE A Michael Jackson poster on the wall of Carly's bedroom; the family's cute pet was named after Black Eyed Peas singer Fergie. **OPPOSITE** The peaceful master bedroom has views over the hills. Lolo reads in her room. Stefania plays the guitar. Margarita's extensive shoe collection is housed in her dressing room. Family photos crowd the walls in the guest bathroom.













"It is always open home. Family often visit from Miami. Our nieces and nephews all want to move here now"







THIS PAGE A perfect place to watch the sunset. Fergie on a Roche Bobois couch in the living area; the chair is Mademoiselle by Philippe Starck for Kartell.
OPPOSITE The view of the house from the separate guest villa; the house has views that take in the top of the South Island, the Mana estuary and the hills to the north. The outside bath on the deck of the guest villa – perfect for a sunset soak. The swimming pool is lit with underwater lights at night; the Little Albert armchairs are a Ron Arad design for Moroso. The chickens enjoy the early morning sun outside the dining area.



Their collection also features many works by Brazilian painter Ferjo and two by the blind American painter Lisa Fittipaldi.

This is a house that reflects the warm, open personalities of its owners, with the spacious kitchen and dining room at its centre. Mark is a fine cook and the couple occasionally open up their home for private catered functions. They agree there is usually someone sitting at the bar.

"This is where everyone hangs," says Mark. "It is always open home. Family often visit from Miami. Our nieces and nephews all want to move here now." You can see the kids in the pool from the dining table or from the long kitchen bench, says Mark. "We can be having a dinner party and the kids can be splashing around out there. The pool lights up at night."

The mirror-clad dance studio can be a serious place for lessons but it's also where the children watch TV and get creative using the contents of the dress-up box. Even the loo is fun. Photographs of the family line the walls: there are shots of the children growing up and one of the Owens with the Bee Gees, another of Margarita and Al Pacino on a plane.

The movie theatre, with its large sofas and big screen, is also a popular place for the family to gather to watch one of hundreds of films. In the dressing room, Margarita, a self-confessed shoe freak, organises her footwear by colour in roll-out drawers. "It's a big house," she says, "but I need a bigger closet."

Across the garden, a separate self-contained two-bedroom guest house shares the same stunning rural views, with an outside bath on the deck. Past that is a walk beside a valley that Mark is replanting with natives, which leads to a lake he has created. "We have cockatoos flying around and paradise ducks have already settled in beside the lake."

See more at nzhouseandgarden.co.nz ■





The Goods' life

In 1969 a feisty architect and an artistic young couple came together to create a house that still thrills today

WORDS CLAIRE McCALL / **PHOTOGRAPHS** PATRICK REYNOLDS



THIS PAGE The strong vertical and horizontal planes of Claude Megson's architecture are evident in this view of Roy and Sue Good's Waiatarua house. **OPPOSITE** In typical 60s style, the conversation pit was designed around an open fireplace; the artwork is by Roy Good – Architectonic IV on the back wall, Notched Centre above the fireplace and one of his Spiral Series above a Marte Szirmay aluminium sculpture.







TODAY'S BUILDING CODE would never stretch to accommodate the ideas of renowned architect Claude Megson. Some might say that's a blessing but others would argue it is genius lost. He had a propensity for designing homes that slotted together like a slice of Legoland – all roof angles and jutting balconies – and the result was a visual enticement that had its flaws. Megson's clients tended to enjoy a love/hate relationship with him and Roy and Sue Good were no exception.

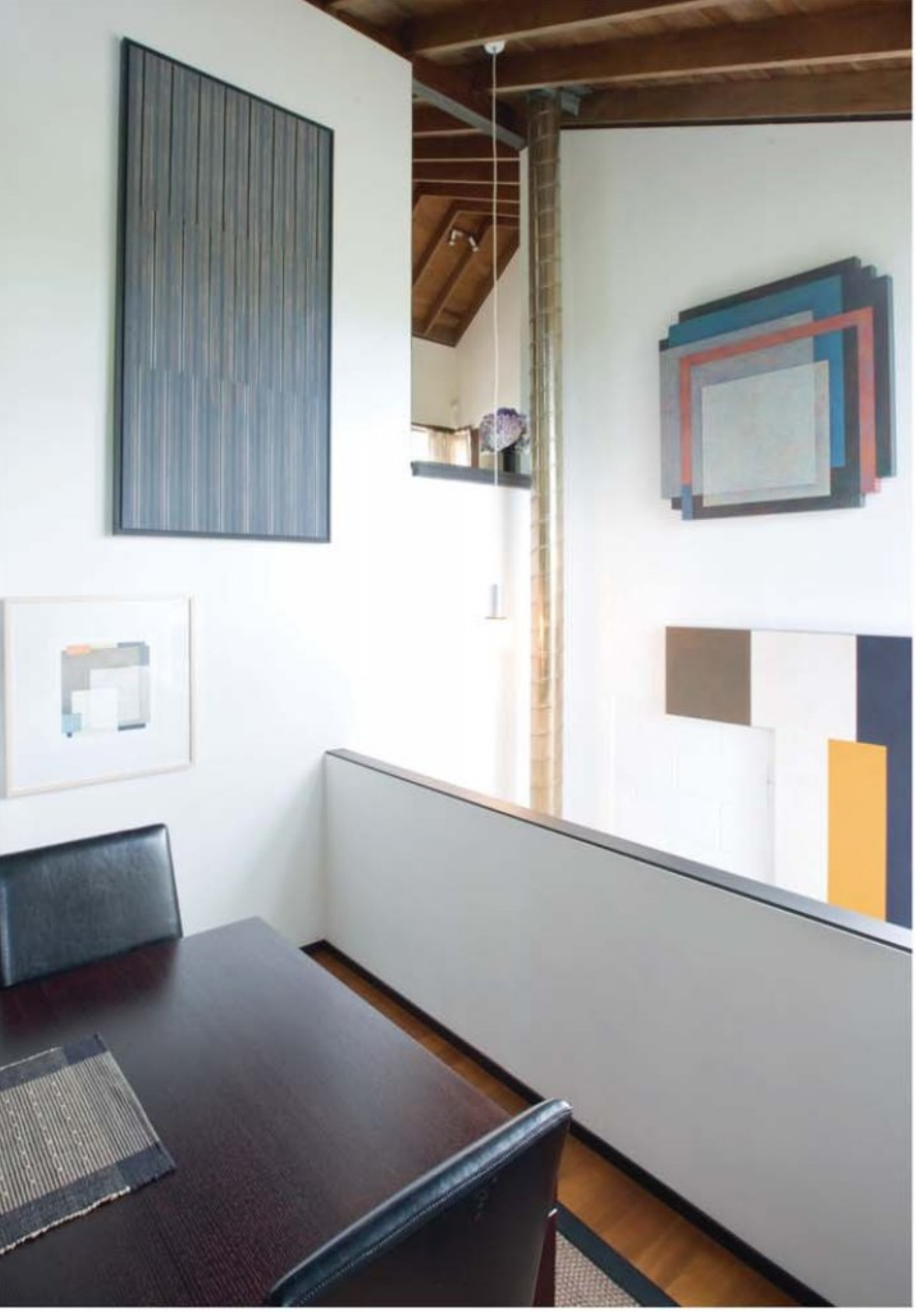
They were barely into their 20s when they inherited a hillside section in Waiatarua on the west coast of Auckland. South Island-born Roy, a graduate of Christchurch's Ilam School of Fine Arts, was working as a production designer at NZBC television. Sue, a young mum, loved her part-time job assisting a local plantsman. The pair fell in love with the bush backdrop of West Auckland where Roy found himself among a like-minded crowd.

"When we moved in," says Sue, originally a Devonport, Auckland girl, "the only people who lived here were potters and painters." Up the hill was a guest house where city folk would come to take the mountain air.

It was 1969 and, as astronaut Neil Armstrong planted his boot on a lunar landscape, the Goods were to embark on their own journey of discovery in a quiet corner of the Waitakere ranges. "Sue saw some of Claude's work at the building centre in town," says Roy. "I instantly related to its sculptural originality." >

THIS PAGE A Logan Brewer sculpture towers in a corner of the conversation pit amid Ray Rogers' ceramics and an Alan Kestle bowl.
OPPOSITE (clockwise from top left) Above the fireplace is a Gordon Walters print and a ceremonial bowl from New Guinea. Roy and Sue Good. The stairwell provides wall space for Roy's artwork and a skylight frames the greenery outside.







THIS PAGE A grey-blue work by Ron Left takes pride of place in the dining area. Roy's *Structural Ascent* leads the eye through to the hallway with his two miniature perspex works and one by Hadleigh Averill.
OPPOSITE The renovated kitchen features dark green benchtops that reflect the bush backdrop. A little breakfast area gets the morning sun. The master bedroom benefits from the dramatic slope of the ceiling.

Looking back, it may seem a brave move to have hired Megson, with his reputation as the enfant terrible at the Auckland School of Architecture. "But we were naive," explains Roy. The architect's passion for his subject, a mutual friendship with iconic artist Milan Mrkusich and a shared love of modernism were enough to seal the deal.

"Claude was such an enthusiast," recalls Roy. "You couldn't ignore him. He was full-on and getting a word in was a challenge. You just got carried along really."

Megson's skill lay in cleverly relating living areas to each other. He created his own version of open-plan with intimately scaled multilevel spaces connected by a glimpse of another room. In the Good home, each area is one or two stairs removed from the next; a sunken conversation pit with built-in banquettes and bricked fireplace connects to a living room on a higher plane that in turn flows out to a deck. Beyond a half wall is the hint of a dropped-down dining area. The ceilings slope at rakish angles like the ups and downs of the floor plan.

One could never accuse Megson of taking the easy architectural route.

"He was a feverish sketcher," remembers Roy. "He aimed to have all the spaces well oriented but sometimes he set too much store by the visual aspect rather than the functional."

In reality there were ideas that simply did not work. "The serving hatch that linked the kitchen to the dining room required too long a reach, especially for someone as short as me," says Sue.





All that complexity caused some leaks. A builder friend, on looking at the tapestry of roof joists, commented that in theory it should never hold. But Megson knew how to interlock the forms in a tensile dance that has played itself out for four decades.

Heart rimu ceilings and floors make the home warm and hospitable. The exterior is clad in vertical board-and-batten cedar and there's a long-run steel roof. It ticked all the boxes for family living, with a separate cubby hole for the couple's three children to play in and a world outside the windows to explore.

Tucked into a lush landscape, the home enjoys supreme privacy, with no need for fences between the neighbouring properties. The kids roamed the bush as if it was one big park, their only complaint that there was no dairy handy. A basement studio down a vertiginous set of stairs allowed Roy to pursue his career as an abstract artist. "At 18 months old, our son Damon tumbled down the stairs," recalls Sue. "His brother had left the gate open."

Roy's graphic and colourful paintings keep good company on the home's white walls. "It's a gallery really, not a home," says the artist wryly. Megson's design was altered later on to allow even more hanging space and a plethora of visual art now reflects a creative era. Every centimetre of wall has been commandeered to display the legendary line-up.

"We swapped work," says Roy. "It was a much less competitive environment in those days. With only three or four dealer galleries, we all knew each other directly or indirectly." >











Monsoon Girl, a Brian Brake photograph, hangs in one stairwell near prints by Barry Cleavin and Gordon Walters. There's a large work by former neighbour Geoff Thornley, a slender tower sculpture by friend Logan Brewer and a maquette by Marte Szirmay, all inspiring delight in the conversation pit. A sideboard in the dining room displays a greenstone sculpture by John Edgar, glass work by Garry Nash and a small painting by John Parker.

The interiors are Roy's domain but the gardens, where a painterly palette of planting challenges the colourful glory inside, belong to Sue. "I used to work for the late Hugh Redgrove who was a pioneer of the idea of integrating an English garden into the bush," says Sue.

When the last of the couple's children left home 11 years ago, she set to work with gusto. "I had no plan for the garden, it just grew." A manicured patch of flat lawn, where a central circle is awash with campanulas, leads off the upstairs master bedroom. Beneath a trellised archway a stone cat sleeps in a secret garden that segues into the bush.

In another area a pond comes complete with plump goldfish and rhododendrons, camellias and azaleas flourish on a hillside above a path hewn through the undergrowth.

Once, quite without warning, wild pigs began digging metre-wide holes at the back of the garden, turfing out a few azaleas. "We thought the pigs were a myth until then," says Sue. "We had to get the rangers in." Roy is pleased these rampant visitors were dispatched before they had much chance to wreak havoc.

"Just one circuit of the garden is so palliative," he says. "I come back to this home and this view and relax immediately."

See more photos at nzhouseandgarden.co.nz ■

THIS PAGE (from top) A mamaku fern provides some shelter for the deck outside the lounge. Gunneras flourish in the pond, which is also home to a number of goldfish and two bronze ducks. Sue, a professional gardener, has created, and maintains, this 0.4ha of land herself; paths lead through an archway into the bush. **OPPOSITE** The deck off the kitchen provides a vista across West Auckland to the harbour. The angular nature of the house is evident when seen from the upper garden.




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Tea party

When has a cup of tea not been a good idea?

WORDS & STYLING TRACEY STRANGE / **PHOTOGRAPH** BELINDA MERRIE

The welcoming scent and sensual pleasure of a nice cuppa are beyond question. Tea is one of life's great restoratives, especially when drunk from a beautiful china cup. The antioxidants it contains can also help protect against heart disease and some cancers, say nutritionists. We just say: bottoms up!

(From bottom) Cup and saucer with platinum trim by Jasper Conran for Wedgwood $45, black and white striped cup/saucer by Limoges $275, silver stripe cup/saucer by Jasper Conran for Wedgwood $85 and black and gold cup/saucer by Limoges $255, all from Bilkey & Co, (09) 524 6453; mirrored tripod table $150 from Freedom Furniture, 0800 373 336.





Cottage charm. Royal Doulton crystal bud **vase** $149 from The Studio of Tableware, (09) 638 8082. Cloth and swan stylist's own.



Petal-plated. Floral **soap dish** $63 from Tessuti, (09) 378 8490.



Soft florals. Quilted **pillowcase** $24.90 from Wallace Cotton, 0800 222 122.



Classic with a twist. Floral **urn** $52.90 from Hedgerow, (09) 524 0843.



Rustic florals. Tapestry **cushion** $400 from Mid Century Design, (09) 522 8561.



Fridge floral. Herve Gambs orchid **fridge magnet** $7.50 from Tessuti, (09) 378 8490.

Floral bouquet

Dominant floral patterns are big news for summer

STYLING TRACEY STRANGE / **PHOTOGRAPHS** BELINDA MERRIE



Drink in the flowers. Gien **cup** and **saucer** $95 from Ambiance Interiors, (09) 523 2240.



Water buds. Herve Gambs water lily **decorations** $18.50 (for three) from Tessuti, (09) 378 8490.



Angelic seat. Neoclassical **chair** $3500 (for a set of two) from Mid Century Design, (09) 522 8561; **cushion** $49.99 from Kate Fitzpatrick Home, (07) 827 3283.



Pretty plate. Gien **plate** $59 from Ambiance Interiors, (09) 523 2240.



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How illuminating. Hanging light $110 from Pylones, 0800 800 315.



Whisk up a storm. Rainbow whisk $43.95 from Milly's, (09) 309 1690; Squid whisk $32 from Pylones, 0800 800 315.



Eggs up. Silicone egg ring $19.90 from The Homestore, 0800 843 4663.



Bright bowl. Rice bowl $7.90 from Macy Home, (09) 361 3388.

Happy cook

Quirky cookware can make you feel brighter in the kitchen

STYLING TRACEY STRANGE
PHOTOGRAPHS BELINDA MERRIE



In the pink. Silicone rolling pin $45 from The Homestore, 0800 843 4663.



Rosy grinder. Salt mill $34.90 from The Homestore, 0800 843 4663.



Happy cakes. Spring-form cake tin $95.95 from Milly's, (09) 309 1690.



Cute cup. Measuring cup $19.99 from Living & Giving, 0800 548 464.



Fresh coffee. Nine-cup stove-top espresso maker $74.90 from The Homestore, 0800 843 4663.



Send in the colour. Tray $75 from Pylones, 0800 800 315.



Well covered. Zyliss basting brush $21.90 from The Homestore, 0800 843 4663.

TOP LEFT PHOTO: iSTOCKPHOTO


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DEFT DESIGN
If you're looking for inspiration for a child's or teenager's bedroom, visit designersguild.com. Designers Guild fabrics and wallpapers are available in New Zealand through Icon Textiles in Wellington, Christchurch and Auckland. Fabrics pictured here are from the Primrose Hill collection.







DECORATED TO A T
Letters spelling out a name are great in children's rooms. These are by Peter Rabbit. **Letters** $30 each from Hedgerow, (09) 524 0843.

Home front

Our style editor shares news and views from the home stores



"Introduce fun into kids' bedrooms by adding wall art, letters, bright floor rugs and quilts or snuggly throws at the end of beds. Cover a whole wall in vibrant wallpaper or cover a noticeboard in fun fabric to display art and photos"

—KERRY JACKSON, EZIBUY HOME & GIFT BUYER



SOFT AS A BABY'S...
Bramberry's children's blankets are baby soft – perfect for covering precious bundles. **Bassinet blanket** $167.80 from Hedgerow, (09) 524 0843.



We have one **Sabai throw** to give away at nzhouseandgarden.co.nz

WE LOVE...
Sabai's light, soft merino/cashmere throws are well priced, come in a variety of colours and are a perfect size and weight for the end of a bed or couch. They also do double duty as wraps on chilly evenings. **Throws** $195 each through Sabai Living, 021 476 800 or sabai.co.nz.

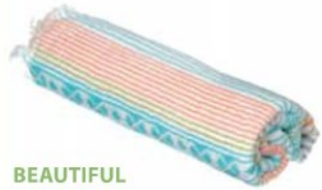
THREE OF THE BEST... *towels*



BRIGHT
Beach towel in fresh shades of blue $52.60 from Omaha Living, (09) 422 9294.

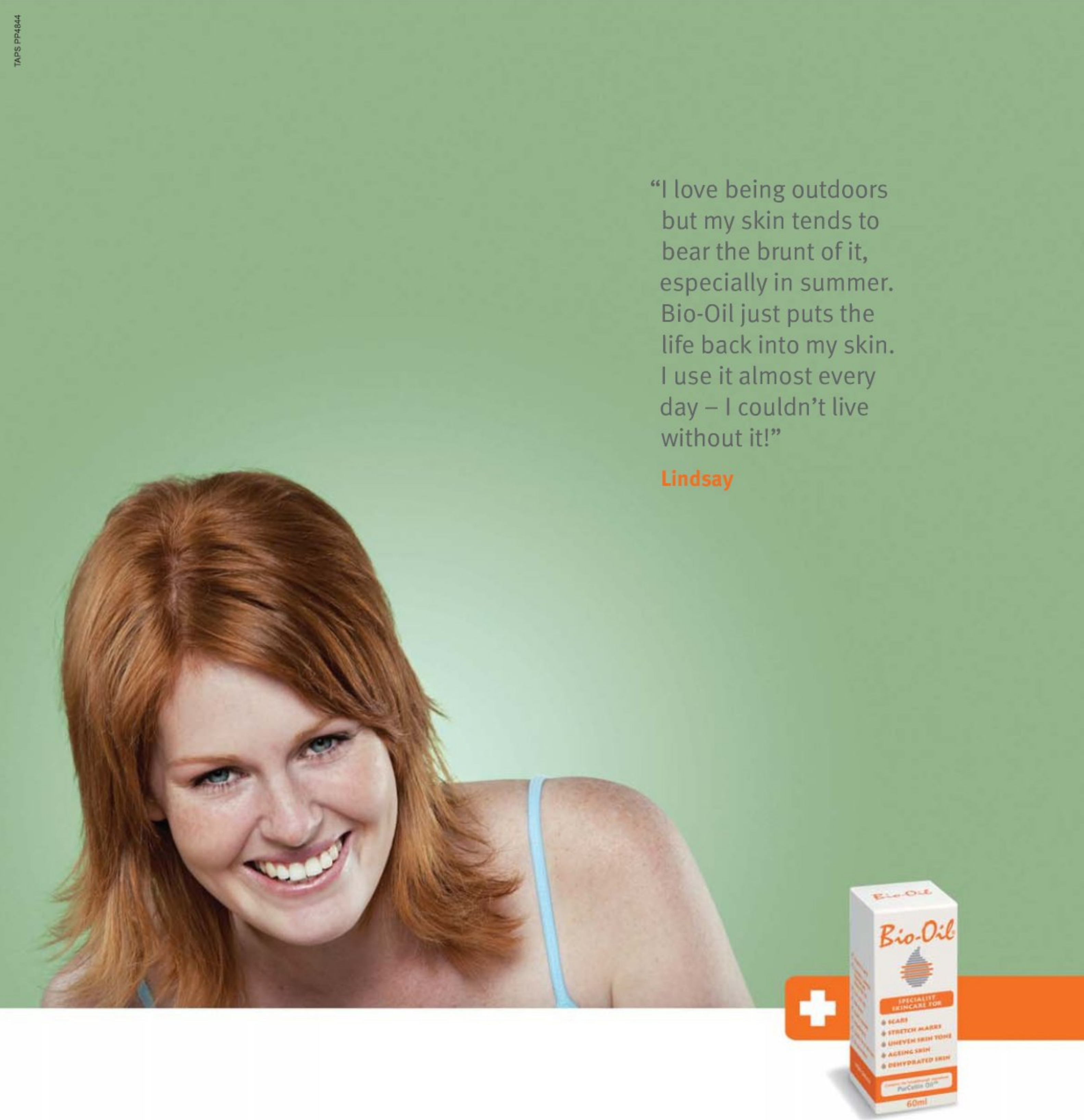


BOLD
Ultra-soft SunnyLife lemon and blue striped towel $79 from Republic Home, (09) 361 1137.



BEAUTIFUL
Multi-coloured frayed-edged towel $52.60 from Cintesi, (07) 577 6138.

PHOTOGRAPHS: BELINDA MERRIE; MAIN PHOTOGRAPH: DESIGNERS GUILD


"I love being outdoors but my skin tends to bear the brunt of it, especially in summer. Bio-Oil just puts the life back into my skin. I use it almost every day – I couldn't live without it!"
Lindsay
Bio-Oil
60ml

The relaxed room

Calming colours and pretty accessories make an otherwise cold fireplace cosy

WORDS & STYLING TRACEY STRANGE / **PHOTOGRAPH** BELINDA MERRIE



GENTLE TOUCHES
Candlesticks, a clock and a good cuppa set the scene for a luxurious catnap. **Candlesticks** $72.50 each from Tessuti, (09) 378 8490; breakfast **cup and saucer** $109 from Ambiance Interiors, (09) 523 2240; **clock** $88 from CC Interiors, contact (09) 589 1950 for stockists.

SHADES OF PALE
A vase, table, picture frame (painted in the same shade as the fireplace and walls), orchids and lamp all complement each other, creating a sense of harmony. Porcelain **lamp**, circa 1950s, $1850 for two from Mid Century Design (09) 522 8561; vintage **vase** $132 from Republic Home, (09) 361 1137; framed etching and table, stylist's own.

NATURAL HARMONY
Flowers and birds add a natural touch. Bird **mirror** in polished stainless steel by Ed Annink for Driade $2070 and flower **plates** by Bertocco & Locatelli for Driade $90 each, all from Indice (09) 376 9167.

LET THERE BE LIGHT
There's an easy way to create a calming space: stick to relatively netural colours. The walls and brick fireplace are painted in the same soft **shade**: Resene one-third 'Thorndon Cream'; candelabra stylist's own.

TOUCH OF LUXURY
Velvet is the perfect fabric for a bedroom chair: team it with a delicate cushion for ultimate comfort. **Chair** $950, contact Le Forge for stockists, (09) 638 7900; pintucked **cushion** $132, contact May Time Marketing for stockists, (09) 526 4274; **ottoman** covered in Decortex Marie fabric through Decortex e Famiglia, (09) 303 3545; throw stylist's own but similar can be found at Republic Home; rug stylist's own but similar can be found at The Warehouse.


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12000 miles away, in Ghana. It might seem like a long way to go for Cocoa beans. And to be frank, hile other chocolate makers prefer to cut corners and use cocoa 'liquor', we insist on using only the ole cocoa beans, and Ghana is where they come from.

still have to be roasted, of course, which we do ourselves (that's right, us personally), by hand, New Zealand. Simply because we don't trust anyone else to keep to our exacting standards.

It's a journey which is more than worthwhile, as hopefully you'll agree when you taste the fruits, (or more correctly, the chocolates) of our labours."

ANDREW & BRIAN WHITTAKER





IF YOU WANT TO MAKE THE

THE WORLD'S FINEST CHOCOLATE,

WHERE DO YOU START?


"Well, we start
it is. But wh
finest wh
They
in
THE FINEST
Creamy
MILK
CARAMEL
SOFT CARAMEL IN CREAMY MILK CHOCOLATE BLOCK
Whittaker's
BITTERSWEET
72% Cocoa
DARK
GHANA
Whittaker's
SINCE 1896
250g NET
EXTRA DARK BITTERSWEET CHOCOLATE BLOCK
WHIT/B2B/18/03


12000 miles away, in Ghana. It might seem like a long way to go for Cocoa beans. And to be frank,
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ANDREW & BRIAN WHITTAKER
MILK CHOCOLATE
with freshly roasted cocoa beans
Finest
CREAMY
MILK
Whittaker's
SINCE 1896
250g NET
CREAMY MILK CHOCOLATE BLOCK
Whittaker's
SINCE 1896



IF YOU WANT TO MAKE THE

THE WORLD'S FINEST CHOCOLATE,

WHERE DO YOU START?



Ochotsk
R. Lena
Yeneseisk
S I B E R I A
SEA OF OCHOTSK
Kamchatka
Irkoutsk
L. Baikal
Nertschinsk
Amoor R.
Saghalin I.
Kurile Islands
CHINESE EMPIRE
Hakodate
Pekin
JAPAN ISLANDS
Yokohama
TIBET
Shanghai
CHINA
Canton
Formosa
PACIFIC OCEAN
Hong Kong
Sandwich Is
Bangkok
Manilla
Philippine Islands
Ladrone Is
From California to China & Japan
Caroline Islands
Central Archipelago
Malacca
Labuan I.
Borneo
Celebes
Singapore
SUNDA ISLANDS
Spice Is
Papua
Solomon Islands
Batavia
Strait of Sunda
Java
Torres Str.
Navigators Is
New Hebrides
Feejee Is
Friendly Is
Gulf of Carpentaria
New Caledonia
N.W. Cape
AUSTRALIA
Tropic of Capricorn
SOUTH
Perth
Swan R. Colony
Adelaide
GOLD REGION
Sydney
Auckland
Murray R.
Melbourne
Wellington
Roasted here
Tasmania
Hobart Town
New Zealand
Stewart's I.
Whittaker's
SINCE 1896





Learning from the past

Master woodworker Bill Blair draws his methods and his care for the natural world from an earlier time

WORDS LYNNE WALKER / **PHOTOGRAPHS** RICHARD SCOTT













In his tweed three-piece suit and cloth cap Bill Blair happily represents a bygone era. The master wood craftsman uses traditional hand-driven tools in his Oamaru workshop, producing timeless wooden pieces such as hay rakes, bentwood pitchforks, spindle-backed chairs, wooden grain shovels and the wooden garden baskets known as trugs.

Bill's workshop is in the historic and picturesque Red Sheds – formerly the Oamaru harbourmaster's sheds – which now also house a stonemason, a blacksmith and a number of local little blue penguins nesting under the floorboards. He can often be seen riding his penny farthing bicycle around town and supping ale at the local pub.

Born and raised in Otago, Bill has had a lifelong love affair with wood. It's a love he'd have liked to fulfil earlier, but the times conspired against him. "When I was at school they made me drop woodwork because it wasn't academic enough. Back in the 1970s traditional crafts weren't valued at all. So I studied law, which I didn't enjoy, and failed it."

In his mid 40s, after years of travelling the world working on oil rigs and in abattoirs, Bill decided to find work that would bring him joy – something that fitted with his love of the environment and working with wood.

The opportunity came through a boat-building friend who had started making wooden rakes as a sideline and couldn't keep up with demand. Under his guidance, Bill learned to harvest willow poles, use a shave horse and carve in wood. He was hooked and rapidly expanded into trug making by copying one that belonged to a friend.

Bill now exports to England, where the art of trug making is dying out, and to Australia where the practice is non-existent. Demand is such that he is flat



THESE PAGES Bill Blair has embraced his new life as a master wood craftsman, working from Oamaru's Red Sheds; he cuts a dashing figure in the area as he gets about on his penny farthing bicycle in traditional clothing.
PREVIOUS PAGE Bill prepares sweet chestnut timber for the handles on his rakes and trugs.

out keeping up but he refuses to compromise by using electric tools.

The name of Bill's business, Coppice Crafts, reflects his belief in the ancient art of rotational tree harvesting, or coppicing, in which young trees are cut back to stimulate the growth of sturdy shoots. Bill does it regularly on friends' properties in the area and thinks more small landholders could do the same.

"Our ancestors planted hundreds of British trees that a lot of people regard as weed trees. When species such as ash, oak, elm and lime are cut down, they throw up vigorous shoots that can be used for everything from fence posts to firewood and furniture. The people who inherited them don't know what to do with them but they are so suitable for coppicing as they produce stronger, denser wood when grown quickly."

Though Bill's work habits and lifestyle may seem austere, his warmth and enthusiasm are not. He's always eager to share his experience and tools with others, going to many exhibitions and fairs.

Bill quotes the words of 19th century designer and writer William Morris as his motto: "Unless people care about carrying on their business without making the world hideous, how can they care about art?"

Says Bill, "To Morris, art included the whole man-made environment. It is this kind of philosophy that many of us are promoting as part of the vision for Oamaru and as part of the development of it as a historic Victorian town." ■



Toy story

Early 20th century toys may be getting too precious to play with but they're always fascinating to look at, says Pam Neville

STYLING TRACEY STRANGE / **MAIN PHOTOGRAPH** BELINDA MERRIE



The *Princess Elizabeth* (the brown train bottom left) was one of the last Hornby trains made before all British toy production was stopped for the duration of World War II. Hornby models were based on real trains. The black Sakai Japanese locomotive (top) is valued at $250-$450; seen from underneath, the Hornby 4-4-0 locomotive and tender are expected to fetch $800-$1200; the green Marklin 4-6-4 locomotive is valued at $1000-$1800; and the Hornby rail signal $10-$20.

Auction enthusiasm attests that grown-up boys can't get enough of the antique trains of their childhoods

DECADES AGO, HORNBY train sets were for playing with. Dads and sons crouched over dining tables or crawled around the floor as they bonded over miniature electric railways. Those were the iconic images of happy families used in advertising last century.

Some men still love a good model train. Some still enjoy playing with them. But increasingly Hornby trains – especially those in pristine condition – are bought for display only.

A collection of trains auctioned at Webb's in October was valued at $100,000. The most prized single piece, a train called *Princess Elizabeth*, was modelled on a real train commissioned for the young princess in 1937, but the English company also made trains from around the world. A New York subway train and a New Zealand Rail set, worth about $2000, both featured in the auction.

It all began with Frank Hornby in Liverpool, England, more than a century ago. He was granted a patent in 1901 for the world's first metal construction toy. It was called Mechanics Made Easy until 1907, when its name changed to Meccano. Success was immediate and widespread. Frank Hornby later turned his attention from Meccano to trains and, when World War I ended, his model train sales flourished. Hornby beat off competition from Germany under the slogan "British Toys for British Boys".

Frank Hornby didn't stop at trains. In 1933 he introduced a series of die-cast cars called Dinky Toys, now among the most collectable toys worldwide. His inventions ended with his death in 1936, although the Meccano company continued.

At first Hornby trains were wind-up clockwork toys but they were available with electric batteries by the late 1920s. They're still produced today – in China rather than Liverpool – and remain the most popular brand among model railway enthusiasts, though they're no longer promoted as toys solely for boys. (And, anyway, modern youngsters might prefer Thomas the Tank Engine, also made by Hornby.) Auction enthusiasm attests that grown-up boys still can't get enough of the antique trains of their childhoods. ■

1



2





4

3





5

6



1 TRAIN
This Hornby train, *Princess Elizabeth*, was part of a royal trains series produced before WWII and was expected to fetch between $2000 and $4000 at a recent Webb's auction; (09) 524 6804.

2 RACING CAR
A Mercedes Benz racing car in sand-cast aluminium, made by the Fun Ho! toy factory in Inglewood, Taranaki, more than 50 years ago, is on sale for $245 at Antiques of Epsom, Auckland; (09) 630 1440.

3 STEAM ENGINE
Soucheby's Antiques of Richmond, Nelson, has this 23cm-long German Fleischman steam engine on sale for $375; (03) 544 0723.

4 FARM ANIMALS
These English-made lead farm animals date from the 1930s and 40s and are priced from $6 to $15 each at Romantiques in Palmerston North; (06) 355 4525.

5 RABBIT
Also at Soucheby's is this 14cm tinplate clockwork rabbit for $85.

6 LOCOMOTIVE
This Hornby locomotive, circa 1928, with the identification LMS 4-4-4, measures 26cm long and is on sale at Soucheby's for $795.



One out of the box

Urban industrial meets French flair in this tiny Auckland apartment

WORDS SHELLEY BRIDGEMAN / **PHOTOGRAPHS** KELLEY EADY LOVERIDGE



THIS PAGE Transparent polycarbonate Victoria Ghost chairs by Philippe Starck help to maximise visual space in Barbara Drake's tiny Auckland apartment; the denim curtains hand-stamped with fleur-de-lis motifs hide her wardrobe.
OPPOSITE Barbara sits in front of a decorative panel salvaged from a film set; it has been reworked and used to conceal her foldaway bed.









THIS PAGE Implements and ingredients are always near to hand in the compact galley-style kitchen. **OPPOSITE** Industrial-style shelving displays Barbara's collection of metallic and transparent objects.

As a production designer and specialist in interiors, Barbara Drake's professional skills were put to good use when she set about creating the atmospheric interior of her tiny Mt Albert unit. Though she's accustomed to crafting inspiring settings for films, television programmes and private residences – often within fairly tight spatial and budgetary constraints – she found the makeover of the "concrete block box" a challenging project.

Her home, which measures just 21 sqm, is one of 25 units in a three-storey 1970s former motel that have been cross-leased and sold individually. "No way," was Barbara's first thought when she saw the space in 2008 – then a cramped, dark and unimaginatively furnished room with few redeeming architectural features. But it was that utilitarian nature that ultimately led her to buy it. She was also seduced by the idea of totally transforming an unappealing space. "It got my creative juices flowing."

Upon further consideration, Barbara realised that this virtual cube would allow her to put her belief in the benefits of downsizing into practice. Her own home could become another proof of the maxim that bigger is not necessarily better. >


Glenn Murcutt
ECO
OUT OF AFRICA
KAREN BLIXEN
Redux
SUCCULENTS
TELL ME NO LIES







Barbara has responded pragmatically to the confined space with low-profile accessories such as an unobtrusive plasma television and a narrow metal vegetable rack to hold the stereo speakers. The three transparent Philippe Starck Victoria Ghost chairs are functional yet don't squander visual space.

A predominantly blue-grey palette was chosen for its serenity and ability to give the illusion of a larger room, with bright pink cushions as staccato shots of vibrant colour. "It's such a small unit," says Barbara. "The only way it really works is to be very careful about what you use and how you use it. There isn't an inch anywhere that hasn't been accounted for."

Reflectivity, sheen and texture bring the surfaces to life. Barbara glamorised the concrete block walls with a silvery metallic paint. Pewter, gold and stainless steel also feature in an aesthetic best categorised as urban industrial meets 18th century France. "There's a certain kind of romance associated with that period."

An ornate gilt mirror and a commercial filing cabinet, a curvaceous chaise longue and a vertical row of seven storage lockers, fleur-de-lis motifs stamped on heavy denim curtains; all are testament to Barbara's knack for mixing up unconnected styles and eras to great effect. "I've honed my eye over years and years of looking for just the right object. I have an understanding of spatial relationships and shapes and colours and how they all work together," she says.

"I do have a particular style but it's hard for me to articulate what it is. I don't have anything around me that I don't like. Most of my finds are from thrift shops and flea markets." Unable to resist the thrill of uncovering unexpected treasures, Barbara largely steers clear of the predictability of design stores. "I like to find the jewel – something different that I can put my own stamp on. I'm not particularly interested in what's voguish." >







THIS PAGE (clockwise from top) The French reproduction chair from Yvonne Sanders was reupholstered and the Egyptian metal table next to it painted gold. An ornate gilt mirror reflects a stone-topped table; Barbara found the table base in New Orleans. The fruit bowl came from a thrift store.
OPPOSITE Barbara had the chaise longue, an adaption of a 1920s design, handmade in Los Angeles. A narrow shelf becomes a bedside table when the bed is lowered; Barbara spray-painted the (originally pink) 1950s goose-neck lamp silver. Lockers used for storage have custom-made stainless steel doors.





Barbara brought the pair of French-style chairs on the north-facing balcony back from Los Angeles; the terracotta tiled space contains potted greenery and it's out here that Barbara operates a Bokashi compost system. The exterior of the former 1970s motel.

Barbara says her home enchants all who visit it – one guest likened it to a jewel box. "I like places that appeal to everyone; it's very important to me," she says. "There's a certain kind of peacefulness, calm and a light quality. For me, the eye needs to be able to travel seamlessly around a room."

The single room works hard, functioning variously as a sitting room, dining room, office and bedroom. A decorative golden panel – once used on set as part of a Parisian jewellery store – marks the front of a foldaway double bed that pulls down from the wall in the evening. "Nobody knows it's there."

Yorkshire-born Barbara first came to New Zealand about 20 years ago but it's the three years she spent in Kenya from the age of eight that continue to influence her. The "huge skies, prehistoric animals, wonderful plants and vibrant culture" left an indelible impression. "Africa is in my blood. It underpins who I am and what I like. I'm very drawn to colour and light and am fascinated by other cultures."

Barbara likens her role as a set designer to being an anthropologist; to create a space for a character, she needs to get inside his or her head. Production and design projects here and in Los Angeles have made for a peripatetic existence over the last 16 years and she regularly crosses the Pacific. (See more of her work at decorum-inc.com.)

New Zealand is likely to figure more strongly in her immediate future, however. At the top of her to-do list is a project that couldn't be more different from the transformation of her intimate Mt Albert pad. With her partner, LA-based journalist Peter Huck, she is landscaping an 11ha coastal site she bought in 1994, on the road to Colville on the Coromandel Peninsula. The pair plan to build a "completely off-the-grid" hilltop home that harnesses solar and wind power and generally abides by environmentally responsible principles.

Barbara's green tendencies are also flourishing back in Auckland. As a member of the owners' committee of her complex, she has been allocated space in a raised vegetable patch in the communal garden. Growing food is an activity that gives her great pleasure, she says, and also creates a natural gathering point for residents. A Bokashi compost system on her north-facing front balcony recycles kitchen scraps into nutrient-rich liquid fertiliser for the garden.

And in her free time she can retreat to an apartment that is a triumph of form and function over size. It may be small but it represents all the core values of any successful home: it's hard-working, versatile and beautiful – a fitting backdrop to the life and work of a production designer who views interiors as "a series of still lives coming together". ■





Rutherfords reunited

Descendants of one of Canterbury's pioneering families are about to gather in a gracious 110-year-old homestead

WORDS DAVID KILLICK / **PHOTOGRAPHS** DANIEL ALLEN








THIS PAGE The gardens of the Rutherford family homestead were laid out by early 20th century landscape architect Alfred Buxton and include about a dozen towering Wellingtonias. Country style. Duncan, David and John Rutherford with Fergus McCone, 18 months. OPPOSITE Red hot pokers on the verandah steps. The homestead was designed by the England Brothers in 1900. Four generations: Belinda McCone, Diana Rutherford with six-week-old Max McCone and Fiz Rutherford. PREVIOUS PAGES The lake and lawn frame a view of the homestead at Leslie Hills station.





"We've got a good family team around us... Good community spirit"

IN APRIL 2010 about 500 descendants of George and Isabel Rutherford, pioneering North Canterbury farmers, will gather at Leslie Hills station, near Culverden, to celebrate 150 years since its founding.

They will come from around New Zealand and the world – Australia, Canada, Switzerland and the UK – and there will be much revelry spread over several days and nights. On Friday night there will be a cocktail party and on Saturday a parade in the gardens, with period 19th century dress, horses and vintage cars, followed by a grand ball. On Sunday there will be a church service and bus trips to nearby original Rutherford holdings.

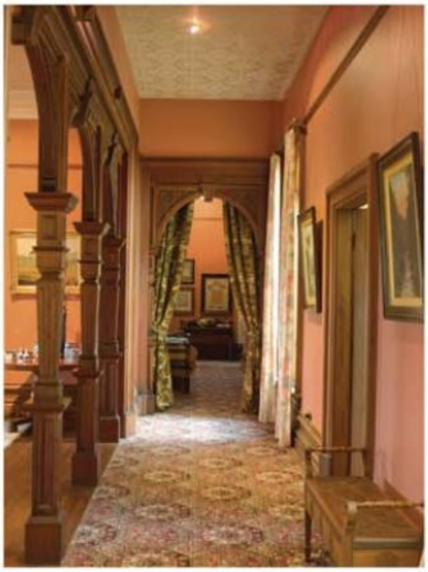
By any standards, the organisation for such an event would be a formidable challenge, but the present owners of Leslie Hills, David and Elizabeth (Fiz) Rutherford, who is also an organiser of the annual Culverden Christmas Country Fete held on October 29, are tackling it with relish.

"We have got several committees working on it," says Fiz. "We've got a good family team around us... Good community spirit."

From the beginning, the Rutherford family saga has been one of resilience, resourcefulness and enterprise. On the kitchen table Fiz has displayed a large chart – a family tree drawn up in a series of seven concentric rings. >









In the centre of the family tree are George and Isabel. In the next ring are their seven sons: Andrew, William, John, Duncan, Robert, George junior and Edmund, all of whom went on to achieve success in farming, business and politics. Fiz's husband David (George's great-great-grandson) is in the third from outside ring and the last ring is reserved for the youngest of the Rutherford clan.

George and Isabel both started with very little. He was a ploughman when he married Isabel, a housemaid, in 1839 in Edinburgh. Less than a month later the couple sailed for Australia, where George started as an overseer before becoming a runholder himself near Mildura in Victoria. He later set up a stock and land agency in Adelaide while his sons were being educated.

Twenty years after they arrived in Australia, a friend told George of the opportunities in New Zealand and he decided to settle on what was to become Leslie Hills, a run of 29,000 acres. On his third trip over, he brought his two eldest sons, Andrew and William, as well as 268 stud merino rams, 13 working bullocks, 11 horses, a pony and a mule.

In January 1860 Andrew wrote back to his mother: "I like this country very well – nothing but grass and wind."

If he stood in the same spot today, he would be admiring a grand homestead, a fine garden, a lawn tennis court and towering Wellingtonias. But the view north-east to Mount Lyford, still covered with snow in early spring, and east to the Lowry range remains unchanged, with the same fierce nor'wester blowing.





THIS PAGE (clockwise from top left) Family portraits. The formal dining room, decorated by Fiz with great attention to detail, looks little changed from Edwardian times. The formal entrance on the east side of the house. **OPPOSITE** (clockwise from top left) Plaques and pictures line the hallway. Solid timber archways lead into the formal living rooms. A long hallway connects the formal and functional areas. David and Fiz survey the Rutherford family tree.



In *Nothing but Grass and Wind*, a book on the Rutherfords of Canterbury by descendant Janet Holm, there are pictures of early Rutherfords in Victorian beards and crinolines, the children in sailor suits or demure dresses. There are also two pictures that reveal the tough side of early farm life: one shows a team of eight horses carrying wool bales across a flooded Waiau River; another shows the wreckage in midstream. Both the wool and the horses were lost.

More old photos line the hallway in the Rutherford homestead, among them family weddings on the property – from Amy and Percy Burbury in 1912 to Belinda and James McCone in 2007 – and a portrait of the 1924 All Blacks team, "The Invincibles".

The present Leslie Hills homestead wasn't the first. The original stone house was damaged in the earthquake of 1888 and only the foundations remain of the second house, where the Rutherfords lived for 12 years.

The third house – the one that greets visitors today – was built in 1900 with proceeds from the wool boom. It was designed by the England Brothers of Christchurch, who were responsible for many handsome homes in the city. Alfred Buxton, one of New Zealand's most distinguished landscape architects, laid out the gardens. >



THIS PAGE Dusk lends a mellow look to the homestead.
OPPOSITE A wide verandah surrounds the house on three sides.

The homestead resembles a villa, but on a much grander scale, with all the period features still intact: lofty 4.2-metre studs, plaster ceiling roses and gothic archways, double-hung sash windows and ornate fireplaces. The formal rooms – drawing room, dining room and sitting room – resolutely face east, though a new sitting area and kitchen are on the sunny side. Diesel-fired radiators keep the home warm in winter when frosts and dustings of snow are not uncommon. It's more economical to leave the radiators going all the time, says David.

When he and Fiz moved into the house in 1980, it needed a revamp to transform it back into a family home. The previous owner, David's Uncle Duncan, was a bachelor with a passion for classic cars and there was even an area called the "dead car paddock".

Work included repainting, relining the chimneys and replacing the barge-boards, but the homestead was in good shape, thanks to solid heart rimu and kauri construction. "It had ghosts when the wind was nor'west but when we fixed the latches on the outside they went away," says David with a grin. "They must have been friendly ghosts."

Fiz has decorated the large rooms in keeping with the period – classic furniture

and wallpaper and ornate velvet and jute curtains. The dining room looks almost identical to a photograph taken in 1901. An early Rutherford could be about to step in, fresh from a ride across the paddocks.

Christchurch landscape architect Robert Watson has been working with David and Fiz on the gardens and a wonderful rose walk will be in full bloom for the April reunion. Elsewhere, mature trees, a lake and sweeping green lawns provide a background to spring bulbs, abundant camellias and rhododendrons.

At 8500 acres (3440ha), today's Leslie Hills is smaller than it was, though hardly pocket-sized. The Rutherfords run sheep and beef and dairy cattle.

"I think it's a great place to live," says David. "We're an hour from Christchurch, the mountains and the sea and it's a great place for farming. I think great-great-grandfather made a good choice." ■





THIS PAGE Neil and Gillian Hyndman and and their daughter-in-law Aileen (right) eat lunch in the large gravel courtyard at the front of the house. **OPPOSITE** *Erosion* by Christchurch sculptor Gary Barnes sits outside the Baltic pine front doors. Two *Platanus orientalis* trees will eventually provide shade for the courtyard table. The 10-metre solar-heated swimming pool.

Making it work

Waipara offered everything a former Dunedin couple needed for business and pleasure

WORDS ADRIENNE REWI / **PHOTOGRAPHS** GUY FREDERICK













"We laugh when people ask us if we've retired – we do everything..."









DRY PADDOCKS IS aptly named. When Neil and Gillian Hyndman purchased the Waipara property in 2000 it was notable only for the single pile of stones that sat in the middle of its seven sunburned hectares.

"Developing a garden here was a challenge but a challenge was what we wanted," says Gillian. "I think it's good to step outside your comfort zone and test yourself."

The Dunedin couple's move north was the result of their search for "the full lifestyle package" – a single property where they could indulge all of their passions. Neil, a third-generation bookseller, was ready for a change. After selling Dunedin's Hyndman Bookshop (established in 1905) 10 years ago, he set up Hyndman Publishing; his first book, *Marvellous Muffins* by Alison Holst (1998), sold 260,000 copies and he was on his way.

Neil has since established himself as a niche publisher of food, gardening, handyman and fishing books, working regularly with authors such as Alison and Simon Holst, Dave Cull, Dennis Greville and Nancy Titchborne. He now works from an orderly office at Dry Paddocks, separated from the main house by an inner courtyard. "I have an assistant to help me and the rural postie comes right to the door to take our books away," says Neil. "We distribute everything from here and it works perfectly."

Former teacher Gillian retrained as a garden designer but she has an equal passion for architecture. She designed both the house and garden at Dry Paddocks, refining her ideas over four years before a draughtsman drew up plans.

"The house and garden were designed as one to accommodate all the elements of our new lifestyle. In addition to offices for Neil and me, we were also keen to establish a stylish, self-contained country retreat for guests, so the property had to function on a number of levels," says Gillian. "I didn't want a featureless modern home. We'd come from an old Dunedin villa, so we were keen to have a practical country home with character."

Designed around an interior courtyard for shelter from north-west winds, the home is based on a central north-south axis that runs from the front gate, down an avenue of 80 Chinese elms and through the house. >

THIS PAGE A Le Jardin table and chairs from Domo make for a cool resting place in the pool house. Neil's publishing warehouse is handily placed just across the interior courtyard from the house. **OPPOSITE** Gillian loves to cook and uses produce from her extensive potager garden and orchard. Some of the 80 Chinese elm trees that line the driveway.





THIS PAGE Earth-toned furnishings and polished concrete flooring feature throughout. The long dining table was made from French pear wood originally used as floorboards at St Philomena's Catholic School in Dunedin. The kitchen flows into the living areas.



A two-bedroom guest cottage/retreat is set 150 metres away behind gardens, hedges and a swimming pool, which ensures that both have plenty of privacy.

The couple did a lot of research before they settled on Waipara, says Neil. "We wanted to find an area with tourist potential that wasn't already overdeveloped and Waipara fitted the bill perfectly. It's a rapidly growing wine region and there was a real gap in the market for stylish accommodation. Our retreat is the ideal base for people wanting to explore the wineries and we're perfectly placed between Christchurch, Hanmer Springs and Kaikoura."

Neil and Gillian built the cottage first and moved into it in 2005 while their home was being built. Before that they had frequently travelled up from Dunedin to start preparing the grounds. "We've planted more than 2000 trees – we had to dig through the stony ground with a crowbar for every one of them – and there are many more to come, like the stands of oak trees I want to plant in the front paddocks." >









THIS PAGE (from top left) A long view from the sitting room through the dining room and into the main living room. Using a simple colour palette has allowed the Hyndmans' artworks and antique furnishings to be the centre of attention. The sitting room fire keeps the couple and their visitors cosy on cold nights. A heavy metal planter sits on a timber sideboard found at a Dunedin antiques store.





THIS PAGE A New Zealand-made Burmark French tub is the focal point in the guest cottage bathroom; there's another in the main house. A structure made from old farm fence batons provides additional privacy for guests staying in the cottage. Paisley cushions in the main home's spare room.



Gillian is in the middle of developing an orchard so she'll be able to provide guests with home-made preserves and fruits. The extensive potager garden is also a work in progress that defies the area's tough climate.

"The elements can be harsh here so we've had to choose plants that are determined to survive. It's not the sort of place to try big herbaceous borders," says Gillian.

It's been hard work and the pair say they are always incredibly busy. "We laugh when people ask us if we've retired – we do everything from welcoming guests to toilet cleaning, bed making and flower arranging," says Neil.

"It's the same in publishing and garden designing. But that was always the plan. We wanted to create a lifestyle that slotted all the elements we love together. We've been able to combine all our pleasures. We've achieved what we wanted and we love it." ■


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Nice move



They were forced to buy a neighbour's dilapidated villa, but an artistic Palmerston North couple say it's the best thing they could have done

WORDS PRUE DASHFIELD/ **PHOTOGRAPHS** PATRICK REYNOLDS



THESE PAGES (clockwise from above) Mervyn Williams' *Squared Off (left)* hangs beside Paul's bronze *Mermaid: Looking and Listening to the Sea*; Michael Smithers' *Neptune's Necklace* is to the left of the door. Fran Dibble at the dining table; Paul stands between Fran's *Counterpoint* and a huge untitled work by Judy Millar. A folk-art carving of Pai aboard the whale and Paul's *24-hour Service* perch on kitchen cabinets. **PREVIOUS PAGES** Part of Paul's collection of Kiwiana and Maoriana and some of Fran's 19th century ginger jars are displayed en masse in the sitting area of the extension; Martin Poppelwell designed the cushions on the vintage chrome and vinyl armchairs.

PAUL AND FRAN Dibble and their four children used to live in the villa next door. It was a practical home, if a bit prosaic, with a studio out back where Paul cast his marvellous, immediately recognisable bronze figures.

Their neighbour was an elderly chap with a relaxed approach to property maintenance and no objection to living beside a mini foundry. In fact, only one of the residents around their Palmerston North suburb did.

But, when the old chap died, his children decided to sell his dilapidated villa, very likely to a developer who planned to replace it with five townhouses. If any one of those potential new neighbours wasn't so tolerant of Paul's creative noise and fumes, he would have had to find another studio.

"So I outbid the developer and I bought it. I didn't want the bloody place."

Luckily, student tenants found its parlous state acceptable and Paul doubled his work space by constructing a tunnel between his studio and the newly acquired garage.

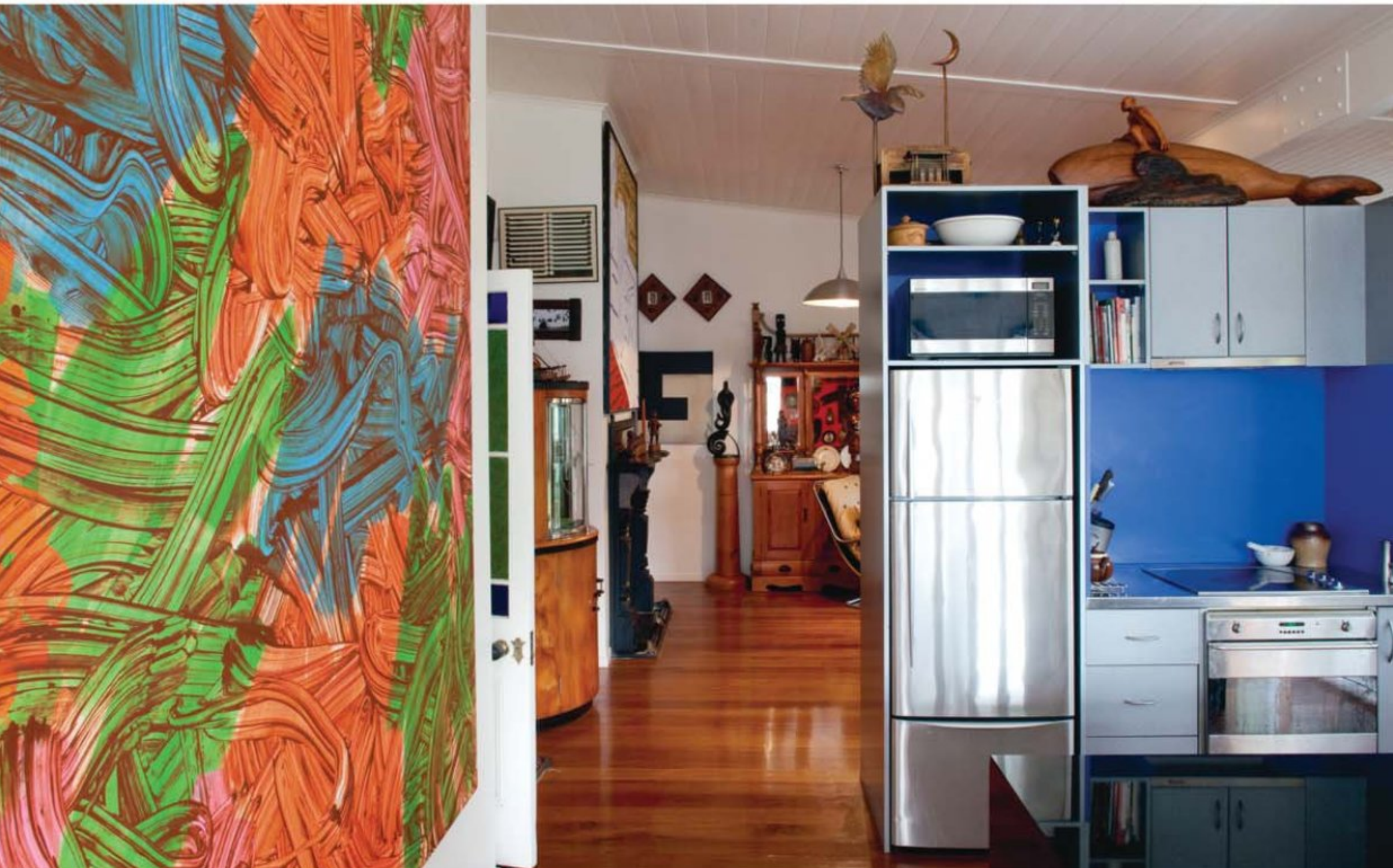
The arrangement worked satisfactorily for some years but Resource Management Act changes – which put the onus on the Dibbles to prove Paul's work wasn't a nuisance, rather than on others to prove it was – combined with the financial burden of two mortgages meant the studio and one of the houses had to go.

Among the rented villa's countless buyer-repellant features was a furry growth that flourished on the old clothes the former owner had chucked into the roof space to absorb the rain. But their own restored home was perfectly saleable, so the Dibbles moved next door and got on with the business of making ends meet and their new home fit for habitation.

"It wasn't a love affair with the house at all, it was a series of defensive manoeuvres," says Paul. "But the end result has been a bloody good one. It's been a great family home."

Both homes have big gardens, says Fran, and the street is broad, built to accommodate the horse-drawn carts that used to collect milk from little dairies behind the houses. >







THIS PAGE Paul's *The Tableaux: Mermaid and Navigator* occupies a niche in the hall; some of the colonial picture frames were carved by male prisoners and others were whittled by pioneer women. **OPPOSITE** Above the door to the lounge is Bill Hammond's *Organ Donor Swappa Crate,* with Fran's panel work *Handicraft* below that; Antonio Murado's *Anawhata* hangs above a green Crown Lynn vase by Keith Murray.











Built in 1905, the Dibbles' "new" villa was the work of the city's first architect (and one-time mayor) Ludolph George West, a Dane influenced by American architectural trends. "It has big windows with garden vistas and little flourishes on the porches and trims," says Fran.

The "courting tower" on a corner of the front verandah is characteristic of the Danish architect. "The idea was the young lady of the house would go out there and read her poetry or something and perhaps the neighbour would come over on his pony to see her," says Paul.

The Edwardian/Victorian fireplaces, doors and coloured-glass windows are all original and the Dibbles' renovation stuck to the existing floor plan, but the bones of the villa have been transformed into another animal entirely.

The extension that replaced the typical villa lean-to at the back comprises master bedroom, bathroom and a big kitchen/dining/living space opening to a new verandah "that kind of floats," says Paul. "It's quite a cheap and successful way of doing things. It reminds me a bit of a ship and it works very well." They removed a few walls, replaced the floors and roof, did this, that and the other, and created "quite a rich environment" abundantly furnished with art.

Outside, big bronze Dibble people survey the 1300sqm of lawns, vegetable and flower gardens the couple tend on weekends – if they're not busy in their studio in the industrial part of town. That space, where they're assisted by two workers and a forklift, "is the best thing that ever happened," says Fran.

She is responsible for much of the welding, moulds, ceramic shelling and administration in the Dibble business partnership, but Fridays are "worker-free days". Then she has the place to herself, to paint.



Her work is intrinsic to the richness of the home environment, as is the extraordinary collection of Kiwiana and Maoriana Paul began amassing decades before those terms were coined. Pieces were cheaper than chips then, if he paid for them at all.

"When people found out I was collecting it they used to put it on my verandah. Now it's very expensive and everybody's rushing to buy."

He finds the area fascinating because, "when cultures clash or meet head on, there's a certain amount of conflict, things rub off. And what comes out of that is some very interesting art. It changed Maori art and created a lot of interesting European art too. I actually think that this is the beginning of our long walk towards nationhood – having our own identity. It was putting things in the mixing pot."

The Dibble house is one of 20 New Zealand villas photographed by Patrick Reynolds and featured in *Villa*, published by Random House. For a review of the book and the chance to win one of three copies, see page 156.



THIS PAGE The Dibbles added the tiled front steps and had the fretwork iron rail around the verandah and courting tower cast from a colonial original.
OPPOSITE Karl Maughan's *Stone Wall and Sunflowers* dominates the spare bedroom. *Soft Geometric* by Paul. Fran and Paul with *The Second Daugter* (left) and *Moving Forward Looking Back*, both by Paul, in the background.









Never-ending story

An ever-expanding North Canterbury garden keeps its industrious owners fit and happy

WORDS ADRIENNE REWI / **PHOTOGRAPHS** JULIET NICHOLAS



THIS PAGE The David Austin rose 'Cardinal Hume' is a healthy addition to the herbaceous border in front of Rudi Steyn and Kay MacLachlan's house. **OPPOSITE** (clockwise from top left) The Oriental poppy *Papaver somniferum*. Potato vine and pink valerian hang over the potager path. The hybrid perpetual rose 'Reine des Violettes' on show. Kay MacLachlan.



"The garden has leapt the fence a number of times. In fact, we've moved one fence three times to accommodate new areas"





THIS PAGE (from left) Wisteria forms a curtain in front of the kitchen window. The rose 'Spek's Centennial'. A peek of the rose 'Just Joey' (at left) with rustic garden sheds in the background. **OPPOSITE** Catnip flows over and around the shell paths, adding a halo of blue to the potager.

When Rudi Steyn and Kay MacLachlan bring out the garden plan that Christchurch landscape designer Ben McMaster drew up for them almost 12 years ago, it's easy to see how much they have expanded on his vision.

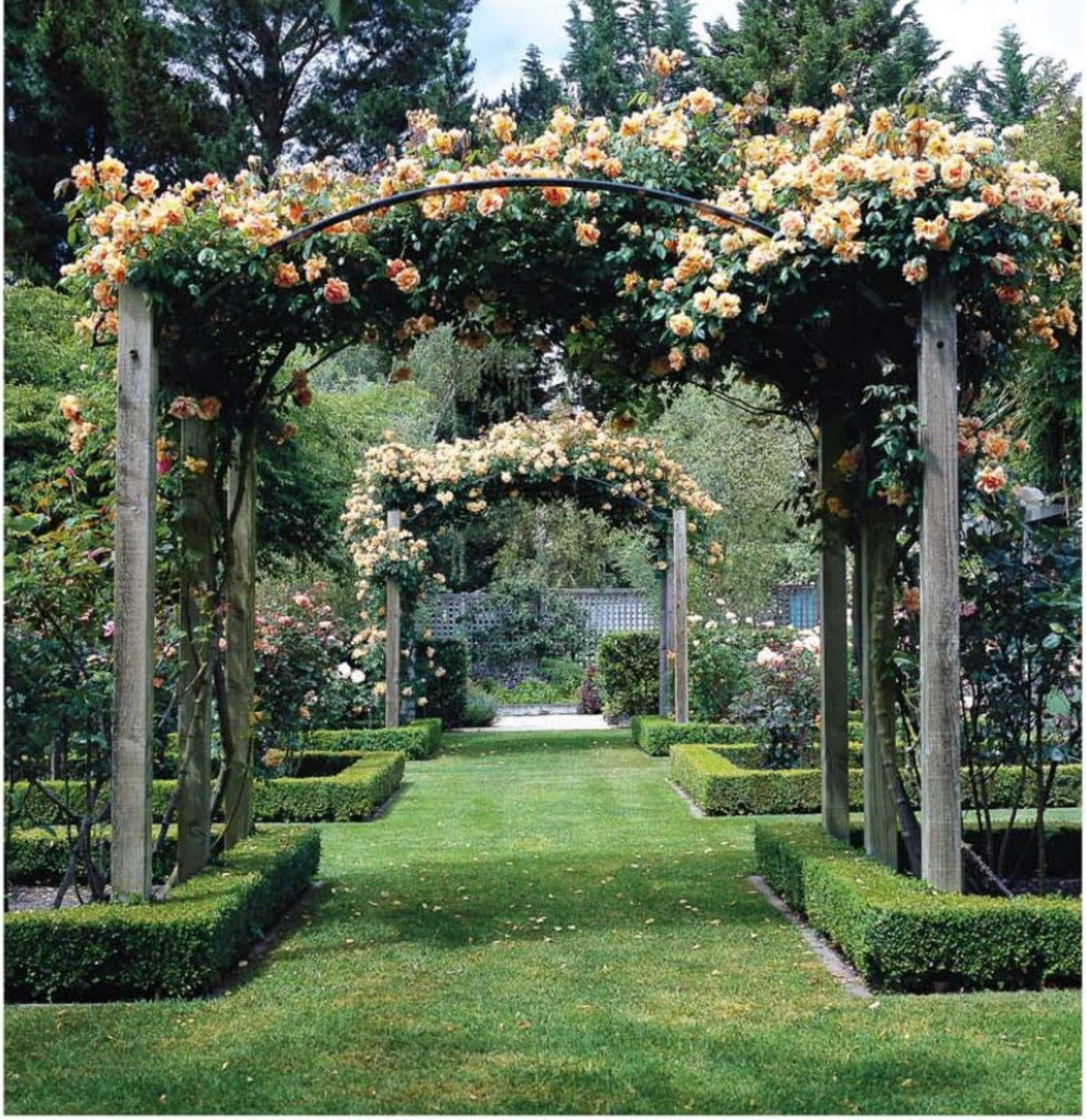
"The garden has leapt the fence a number of times," says Rudi with a laugh. "In fact, we've moved one fence three times to accommodate new areas."

The couple are passionate about their North Canterbury country garden, Breedenbroek, which is now a New Zealand Garden Trust registered garden. From the outset, they've worked together to turn half of their 2ha property into a flourishing English-style garden that has something for the whole family to enjoy. It's been a labour of love divided into annual stages and, as the garden begins to mature, they now have more time to enjoy it. Neither, though, is averse to the idea of expanding the garden beyond its current one hectare.

"I made a second formal pond last year," says Rudi. "I love trees and I love walking around the bigger natural pond so I was keen to add more water to the garden."

The new formal 16-metre-long water-lily pond lies to the west of Kay's spectacular herbaceous border. It will become the central feature of a large lawn surrounded by hornbeam hedges – the same hedges that form the backdrop to the perennial border on the other side. >





THIS PAGE (clockwise from left) The beautiful climbing rose 'Crepuscule' flowers on arched pergolas in the formal rose garden. Blue *Salvia* x *superba* and deep purple oriental poppies are just two of the hundreds of much-loved perennials that Kay and Rudi tend in the lush herbaceous borders. The rose 'Veilchenblau' straddles the rails of a little wooden bridge over a creek. **OPPOSITE** (clockwise from top left) Clambering over a garden shed is the vigorous climbing rose 'Cecile Brunner'. Olive trees, mixed herbs, catmint and valerian create summer-long colour in the hot, sunny potager. Nine-year-old Josie enjoys a cooling dip in the family's swimming pool.









THIS PAGE (from above left) Apricot 'Crepuscule' and white 'Mme Alfred Carriere' roses climb over one of the garden pergolas. Rudi's much-loved native garden area around the large natural pond. The iris *Siberica* thrives along the edges of the extensive network of pond boardwalks built by Rudi.
OPPOSITE The couple's children, Nicholas, 12, and Josie, nine, feed their twin Saanen/cashmere-cross goats, Annie and Lucy, in the field behind the garden.







Outside the kitchen window, espaliered apples form a backdrop to a riot of herbs and hot red and purple flowers. Alliums mix with red cabbages, mint, red silverbeet and scarlet soldier poppies.

From the wisteria-covered verandah, the pond is glimpsed through an avenue of the flowering cherry *Prunus* 'Mountain Haze'. A second avenue of twelve much larger flowering cherries – *Prunus* 'Shirotae' – takes the eye beyond the wall of the herbaceous border. Between the two, buxus encloses the six formal rose gardens, each one featuring colourful displays of 'Nancy Steen', 'Just Joey', 'French Lace', 'Margaret Merrill', 'First Love' and 'Spek's Centennial'.

Rudi has given free rein to his love of trees. He's planted at least 80 mainly deciduous varieties, including ash, elm, liquidambar, dogwood, maple, crab apple and plane trees. "All the trees were planted in our first year here so they're doing well now. They're slow to grow and one or two species haven't liked the clay soil, but eventually we would like to create an arboretum behind the creek," he says.

He has also enlarged the big pond three times, built several bridges, the formal pond, a pool house, a playhouse for the children, garden seats, boardwalks, pathways, a jetty and an elaborate rose-covered gazebo. "Kay is the real gardener with all the ideas. I'm more the building and maintenance man."

Both confess to being perfectionists who spend long hours in the garden. "I spend about two hours a day in the garden year-round and it takes Rudi at least four hours to mow the lawns," says Kay. "But we both love everything about it – the surprises, the seasonal changes. We stay at home much more now and enjoy the pool and the garden together. It's a terrific place for children and we love sharing it. On top of that, the gardening keeps us fit and healthy and it keeps getting better and better every year."

Breedenbroek is open by appointment; see breedenbroek.com. See more photos at nzhouseandgarden.co.nz ■



In full view

The owners of a park-like garden north of Auckland wanted to give themselves something to look at, and now they're sharing it

WORDS SARAH BERESFORD **PHOTOGRAPHS** SALLY TAGG











THIS PAGE (clockwise from top left) 'Iceberg' roses bloom in Helen and Bryan Airey's Coatesville garden. A fountain surrounded by a ring of mondo grass, a mass planting of the patio rose 'Aladdin' and a tiled rill provides a focal point at one end of the pond. 'Iceberg' and 'Margaret Merrill' roses draw the eye towards a statue of Venus. *Acer pseudoplatanus* 'Brilliantissimum'. The patio rose 'Aladdin'.

OPPOSITE The water-lily pond with a glimpse of the "Monet" bridge in the background.





"We decided we needed to make a view"



HELEN AND BRYAN Airey insist they still have their training wheels on when it comes to gardening, but a visit to Brookgreen Park in Coatesville, north-west of Auckland, will have serious gardeners singing the praises of this industrious couple. In just over 10 years they have turned a paddock with shelter belts into a wonderful green retreat – and a garden of significance.

Visitors to the house are greeted by a formal garden laid out precisely along a central axis that flows from the living room French doors out past a rectangular pond to a statue framed by a metal cupola. In the curved beds enclosing this area are clipped buxus hedges, topiaries, roses and four delightful buxus "hearts" planted with red begonia.

"We bought the statue while we were still building the house," says Helen. The classically balanced vista is a magnet for visitors who, once enticed outside, are surprised by the extent of the park-like garden that stretches out below.

Groves of trees and a velvet sweep of immaculately kept lawn (the couple keep it looking good with the help of two Walker mowers) lead on to another much larger pond that's a shimmer of pink water lilies in spring and summer.

Bryan, an architectural designer, says he had no interest in gardening when they bought the property 11 years ago.

"We decided we needed to make a view," says Bryan. "The bottom of the property was very swampy so, while we were still building the house, we had diggers excavating a pond. We heard a big storm was coming so we got them to work all weekend to finish it. The rain hit and the pond was filled overnight."

It may sound easy, but great attention to detail has been lavished upon it. >







THIS PAGE A rill flows from the fountain into a water-lily pond created to give the house a "view". A statue called *Shameful Girl* is the focal point of the Italian tiled patio. Clipped balls of *Eugenia ventenati* add a decorative touch to the formal garden.

OPPOSITE The tiled patio below the formal garden offers a place to sit and enjoy the green vista the Aireys have created. Helen and Bryan Airey. A flock of ducks has made the garden their home.







Bryan worked hard to get the outline of the water-lily pond just right. At one end, water from a fountain set among clipped hedges and roses flows down a tiled rill fed by a stream at the back of the property and into the pond. At the other end, a green bridge reminiscent of Monet's garden at Giverny looks down over a little dam that flows into a lower pool and fountain.

Brookgreen Park's drainage and reticulation system has been designed so that water can be pumped into the metres of irrigation tubing that snake around the garden beds, helping new plantings to become established.

Though Helen says they're not really "flower people", beds planted with day lilies, alstroemerias, agapanthus and hydrangeas provide flashes of colour. Hostas and clivias promote a woodland feeling in the groves of trees, which include a variety of different maples and cold-loving species such as dogwoods and horse chestnuts.

All through the garden little details are placed for visitors to discover. Black mondo grass and acid-green scleranthus surround the figure of a girl sitting beside a series of small pools; a gazebo offers the perfect spot in which to relax and enjoy the views and statues are placed at intervals among the trees.

On the land that slopes up towards the house, plantings of more tropical specimens such as bromeliads, *Dracaena draco* and palms require vigilance in the winter months, when hard frosts hit and the plants need to be covered.

Helen admits to sometimes working in the garden till the light fades around nine o'clock in summer. One of her many jobs is clipping the buxus hedging that gives the beds structure. Getting the



right line and proportion becomes a matter of instinct after a while, she says.

Brookgreen has provided a great return for their efforts, but Helen and Bryan have plans for further work – and the space to accommodate them. At the moment, the garden covers about 2ha of the 4.6ha property.

They have already embarked on the digging of a new pond and some contouring to prepare more land for serious planting. "We are thinking of putting in a Japanese-style bridge over the pond," says Helen, "but it's just a dream at the moment."

Well, watch this space because, if anyone can make a garden dream come true, it's Helen and Bryan Airey.

Brookgreen Park is open by appointment from October to mid-May; see gardens.org.nz or gardentovisit.co.nz for details. See more at nzhouseandgarden.co.nz ■



THIS PAGE The Aireys have planted hundreds of trees on their park-like property over the last 10 years. Curved hedging encourages visitors to move to the edge of the formal garden and discover the lawn and water-lily pond below.

OPPOSITE (clockwise from top left) Four buxus hearts planted with red begonia are a striking feature of the formal garden. The formal garden is laid out to a precise grid; the Aireys bought the replica of *Venus Italica* by Canova while they were still building. Helen Airey.





The folks on the hill

A small boy's dream of elevated living has come true in south-east Auckland

STORY SARAH BERESFORD / **PHOTOGRAPHS** GIL HANLY









THESE PAGES (clockwise from above) Neville and Ann Hay. Clipped corokia hedges enclose the courtyard at the front of the house. The white flowers of rengarenga lilies dazzle in spring. A grid of Chinese star jasmine makes a striking feature on the front wall of the house. Two *Magnolia* 'Little Gem' bushes frame the entrance. **PREVIOUS PAGES** (clockwise from top left) The grid pattern is echoed in the paving treatment. Mondo grass and *Dietes bicolor* contrast with the clipped structure of the hedges and bay leaf topiaries. Three *Strelitzia reginae* are a feature of the patio area.

When Neville Hay was a little boy, he would look at the hill across the road from his home in Alfriston, on the outskirts of Auckland, and dream of one day living up there. "I grew up on the farm across the road. I could see the hill from my bedroom window and I walked past it on my way to school. I used to dream of living up on the hill."

Years later, after he had become a pilot, married Ann and had a young family, a For Sale sign appeared on a 4ha block of land on the hill. "We saw the sign and bought the property the next day."

The couple built a home on the block where they raised their three sons – the third generation of the Hay family to walk down the road to the local school. Ann gardened extensively around the house for 30 years, though it was a bit of a battle: "It took 15 years to get shelter properly established."

Ten years ago, the Hays decided to divide their land into two 2ha blocks and build again – on top of the hill this time, to take advantage of the spectacular views over Alfriston and the Ardmore Valley to the west and over to Clevedon in the east. They were well aware of the challenges the exposed site presented and they asked landscape architects Sue and Colin McLean to help them design the garden.

"They worked closely with our architect, Ken Crosson, from the time they knew the house was going to be built," Ann explains. "The house is designed on an axis to give views of the garden from each area. The front garden needed to be formal to reflect the angular lines of the house."

At the back of the house, the garden flows to a broad sweep of grass bordered by 1ha of mature bush, which camouflages the steepness of the side of the hill. >















THIS PAGE (clockwise from top left) The angular lines of the front garden mirror the house's architectural style. A planting of natives provides an effective shelter belt. The star jasmine took about four years to cover the wire structure. Black mondo grass highlights the orange bird of paradise (*Strelitzia reginae*) flower heads.



"We needed shelter from the westerly wind that buffets this side of the property. Clever Colin and Sue came up with a perfect planting: it has a very organic form that blends with the bush but also has texture and structure, so that it merges with the hard angles of the house."

Leptospermum nitidum 'Copper Sheen', pittosporum, corokia, coprosma and native grasses combine to create a very effective windbreak. They also provide a perfect backdrop for plants such as the three *Strelitzia reginae* that frame the courtyard and provide Ann with between 200 and 300 bird of paradise heads a year for floral arrangements.

On the south-west side, at the front of the house, Sue and Colin have given nature a hand by building bunds, or raised embankments, that give the shelter planting instant height by raising it a metre from ground level.

"We planted baby Norfolk Island hibiscus and they grow extremely well and are so hardy," says Ann. "They flourish like a weed in the teeth of howling gales and still manage to produce lovely, delicate-looking pink flowers."

At the entrance, crisply cut hedges of corokia set the geometrical tone of the design of the formal courtyard, where the highlight is the Chinese star jasmine (*Trachelospermum jasminoides*), which has been trained over the front wall of the house to create a striking grid.

"The grid was Sue's idea and Neville came up with the concept of using very thin stainless

"The planting has a very organic form but also has texture and structure, so that it merges with the hard angles of the house"

steel marine wire on which to train the climber," says Ann. "We have two sprawling mounds of trachelospermum at the front and side of the house that are wonderfully contrasted by the plants on the grid structure."

All three jasmine plantings fill the air with drifts of sweet perfume when they are covered in white flowers over summer.

The garden is full of thoughtful ways to use plants. In the utility area at the side of the house, a semicircle of rengarenga lilies provides a "snowstorm of flowers" in spring.

The *Camellia* 'Takanini' bushes in the front courtyard are both the first and last camellias to flower, progressing through various shades of red. Lime green euphorbia contrasts with a black fringe of mondo grass beneath them.

The front door is elegantly marked by two *Magnolia* 'Little Gem's in planters – Ann notes that they have reached nearly double their advertised height and should probably be renamed *Magnolia* 'Giant's.

There are many things the Hays love about their garden. They have seen the dramatic regeneration of the bush since it was fenced from cattle and they have been doing serious battle with the possums. The puriri trees, in particular, have undergone a renaissance and reverted to their true, low-branched habit. Their scarlet berries are a favourite with wood pigeons and tui.

Neville stresses that the main contributing factor to the garden's success is grunt work. "The one thing that has really made the garden work is the drainage. We've got a clay pan here and, following Colin's advice, I have drained it within an inch of its life. It's amazing the difference it's made."

The couple's intimate knowledge and love of their land has also been a big part of the success of this garden. They are contemplating moving closer to family in the city soon and know it will be a wrench. Still, they have had 40 years of enjoying Neville's childhood dream of living in a house on the hill. ■





THIS PAGE (from top) Hedging encloses the garden around the house and is bordered by a broad band of lawn and native bush. Neville's office at the top of the "tower" has spectacular views.







Down to earth

Steuart Welch has covered a lot of territory with his feet planted firmly on home ground

WORDS GORDON COLLIER / **PHOTOGRAPHS** PAUL McCREDIE

THIS PAGE (from left) Dairy farmer and former nurseryman Steuart Welch in attire more suited to his present calling as a steel sculptor. Initially designed as a garden gate, *The Ball Players* ended up as garden art instead. *Guitar Player* wraps itself up the welded steps to the treehouse. **OPPOSITE** (clockwise from top left) Steuart converted his nursery shed into a welding studio. *Fingers Up, Fingers Down; Clive, Are These Nikaus; Round and Around* and two Picasso-influenced works Steuart made several years apart called *Harlequins*.

STEUART WELCH HAS tried his hand at a lot of things. In his early years at Tutaenui, among the rolling downs north of Marton, he was a dairy farmer. Milking cows kept him busy and his wife Linda and his three growing children helped out when they could.

And then there were the trees he had planted on the farm, all raised from seed he had fossicked on his travels around the countryside. The interest in trees grew and Steuart founded Cannock Wood Nursery on his land, becoming an almost full-time nurseryman for a number of years. Somehow, stints in the milking shed were fitted in between the potting and pruning. The nursery produced a wide range of plants that Steuart peddled from his truck all over the lower North Island. As always, enthusiasm for his work was his trademark.

The nursery closed in 2001 and Steuart embarked on an entirely new venture – making sculptures in steel. He called the new business Cannock Forge. His early work was made from scraps gathered here and there with the aid of his winning smile. Those steel scraps, says Steuart, sometimes dictated the subject matter of the finished piece and often resulted in what he calls "pictorial work".

Over time, the work has changed to become "more concept driven, with three-dimensional concerns", using new steel instead of items from his vast stock of pre-loved material. His shelves, which used to groan under the weight of tree and plant books, are now laden with volumes about art. Books, he admits, are an addiction.

Waking early is never a problem for Steuart. After all those years of milking, he's found his ideas start to evolve in the dark. "It is sometimes said that a 3am idea that still looks good at breakfast is worth running with," he says with a laugh. "Sculptural concepts are no exception."

On top of commissioned work, Steuart has kept himself busy with four exhibitions since he started on his artistic career – beginning in 2005 with *Hard Steel and Soft Quilts* with Anna Williams at the Lake Taupo Museum and Art Gallery. In 2006 it was *Man of Steel* at Taylor Jensen Fine Arts in Palmerston North; in 2008 he staged two exhibitions, *Changing Directions* at Wine Country Gallery in Havelock North and *Inside the Square3* back in Palmerston North. >






these













THIS PAGE (from left) *Full Swamp Depth Adjuster* showcases the rich colours of Corten steel. *Mirror Mirror* is another Picasso-derived piece. *The Power of Two,* from the 2008 exhibition *Changing Directions*, makes a statement in red and black.

Though his earlier work was on a domestic scale, Steuart is never one to repeat his past successes and he's now developing larger works for sculpture parks and gardens. The Bason Botanic Garden near Wanganui holds a piece called *Round and Around* and Paloma, an imposing garden at Fordell, 20 kilometres out of Wanganui, boasts a set of his large-scale decorative gates.

Ideas take time to develop into action, says Steuart. He recalls a commission he received for a garden gate – just a simple one was the directive – something to commemorate its new owner's rugby-playing days. But *The Ball Players* took on a life of its own and proved rather too good for its designated place hidden up the garden path. It was rehung on a wall as a sculpture and a replacement gate made for the former rugby player – one that showed the appropriate restraint.

Though Steuart's farm work has eased over the years, it has never ceased and he's as busy as ever. Examples of his work can be viewed at Cannock Forge and they tend to multiply, as his wife is a keen fan of his artistic endeavours.

But, never one to watch the grass grow, Steuart has taken on a fresh challenge. Fonterra take note – he is now trying his hand at the fine art of cheesemaking.

For more information see steuartwelch.co.nz

Cuttings

Snippets of news from the gardening scene



CHOOK DOMES

Keeping chickens in suburbia is becoming increasingly popular and now chook domes are making it easier. Essentially, they're little houses for chickens that you can make yourself from bits and pieces you might have in the shed or can easily buy at the hardware store. Birds kept in a dome can eat every square centimetre of grass beneath them, scratching up the dirt as they go, before you move the house along to a fresh spot. The bare earth left behind is full of nutrient-rich chook poo, ready for planting your next crop of veges; simply mulch and sow. An online search reveals dozens of ways to build your own dome, most of them featuring PVC pipes, chicken wire, a wee nesting box and a tarpaulin (tie this to the ground, not the dome, to prevent the whole thing blowing away in a rogue gust). Freshly laid eggs and teaching the kids about animal husbandry are two more benefits.

ASK AN EXPERT

Got a pesky gardening problem you just can't solve? Email your question to: **sally.duggan@nzhouseandgarden.co.nz** and we'll ask an expert for you.

ACE OF SPADES

When it comes to digging, *NZ Gardener* editor Lynda Hallinan is quick to call a spade a spade, or a spade useless. Some just don't cut the mustard – let alone the dirt – she says. Lynda owns more spades than she has fingers but she reaches most often for her dad's old farm spade. "It's heavy and solid, but best of all it's sharp. The greatest impediment to good gardening is cheap tools. Buy a few quality pieces, take care of them, sharpen them once a year and you'll be set."

To be in to win a four-piece set of Atlas Home Venus Ladies tools, see nzhouseandgarden.co.nz.





TASTE OF ITALY

Most gardeners have a few herbs on the go – parsley in a window box, chives in a pot. But this year, why not try something just a bit more adventurous than the standard garden centre varieties? Herbs grown with heirloom seeds from Franchi, the oldest family-run seed company in the world (established 1783 in northern Italy), are a cut above, says Gillian Hurley-Gordon, whose company Italian Seeds Pronto imports them (italianseedspronto.co.nz). And don't worry about our variable weather conditions, she advises. Plants such as classic Genovese-style basil, sweet marjoram and parsley di Napoli thrive here.

Six readers can win a packet of Franchi Sementi heirloom herb seeds at nzhouseandgarden.co.nz

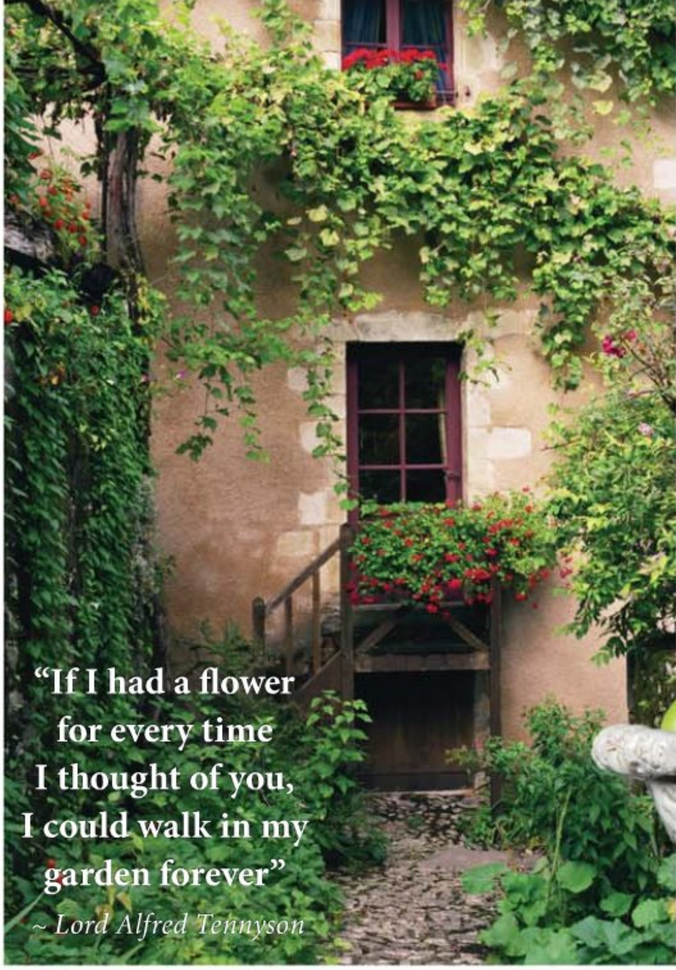
Plant tomatoes now and choose a variety to ensure a continuous summer supply – Sweet 100s, Money Maker, Big Beef and Roma are popular and dependable

HOW TO: LOOK AFTER YOUR LAWN

Keeping your patch up to scratch is a matter of paying attention to the five fundamentals, says lawn expert Kate Bromley from Pimp My Lawn. Feed it: use regular slow-release fertilisers in granule form four times a year. Weed it: but not with a trowel. It's better to spray with a broadleaf weed control twice a year; this will get rid of daises and prickles too. Mow it: little and often and in a different direction each time (Kate mows her lawn, pictured right, four times a week). Keep your mower blades sharp and high. Water it: promote strong healthy root growth with a thorough soaking twice a week that penetrates deep into the soil. Love it: scarify your lawn at least once a year. This takes off the thick, organic layer that builds up, allowing new growth to break through. 0800 111 001, Pimpmylawn.co.nz



PHOTOGRAPHY CREDITS: LAWN TIM WHITTAKER; CHOOK DOME TARANAKI REGIONAL COUNCIL; PARSELY GILLIAN HURLEY-GORDON





Leaf **wall sconce** $105.75 from Peonies of Martinborough, (06) 306 8292.



Quirky bird

Painted metal **rooster** $62.70 from Terra Viva, (03) 358 5565.



Pottery **fruit bowl** $94.60 from Presentables, (07) 307 0257.

Le jardin

French-inspired accessories for elegant homes

WORDS TRACEY STRANGE / **PHOTOGRAPHS** BELINDA MERRIE





TERRIFIC TOPIARIES

Topiary **planter** $216 through The Red Beret, (03) 528 0087.

Sturdy planter

Concrete **planter** $42.90 from French Country Collections, (09) 376 6440.





Cast-iron **bird bath** $133 through CC Interiors, (09) 589 1950.

TOP TIN

Metal **tankard** $72 from La Paige Linen, (06) 769 6650; wire **basket** $140.80 for a set of three from Tully & Gardener, (09) 360 7576.

TIME OUT

Henri Dupont **wall clock** $33 from Acquisitions stores nationwide.



MAIN PHOTO: GETTY IMAGES



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Menu

Tropical Fruit & Nut Toffee Brie

Marinated & Seared Whole Eye Fillet

Citrus Noodle Salad

Mango & Avocado Salad

Lime & Macadamia Tart

Vanilla & Ginger Ice Cream







Taste of the tropics

Longer sunny days signal a welcome return to relaxed outdoor entertaining

RECIPES & FOOD STYLING BERNADETTE HOGG / **STYLING** CLAUDIA KOZUB / **PHOTOGRAPHS** MELANIE JENKINS





Work plan

Up to a week ahead: Make and freeze ice cream.

Day before: Marinate eye fillet. Make salad dressings and roast cashews. Bake tart.

2 hours ahead: Prepare fruit and nut toffee brie.

1 hour ahead: Assemble salads and begin cooking fillet.



Citrus Noodle Salad

Zingy Asian flavours, fresh herbs and cashew nuts make this salad a winner.

- 400-500g thin egg noodles
- 2 oranges, juice and finely grated zest
- 4 limes, juice and finely grated zest
- 2 tablespoons each: brown sugar, rice wine vinegar, sesame oil
- 4 tablespoons each: olive oil, soy sauce
- 3 red chillies, seeded and finely chopped
- 6 spring onions, finely chopped
- 1 cup combined coriander, mint and basil leaves, coarsely chopped
- ¾ cup cashew nuts, lightly roasted and coarsely chopped

Cook noodles to the packet instructions until just tender. Drain and rinse under cold water, drizzle with a little extra olive oil, toss and set aside.

In a bowl combine orange and lime juice and zest, sugar, vinegar, sesame and olive oils, soy sauce and chillies.

Place noodles in a large serving bowl and toss through the dressing with spring onions, herbs and nuts. Serve promptly (leftovers will still taste good the next day but the nuts will soften and the herbs may discolour a little). *Serves 8*

Marinated and Seared Whole Eye Fillet

Roll out the barbecue or bake this in the oven. Either way, begin the preparation at least four hours ahead to allow time for the meat to marinate.

- 1 trimmed eye fillet of beef (about 1.5kg)
- 2 tablespoons each: mirin, olive oil, sesame oil
- 3 cloves garlic, crushed
- 1 thumb ginger, grated (about 1 tablespoon)
- 1 tablespoon flaky sea salt
- ½ teaspoon freshly ground black pepper
- Salad greens for serving

Line a baking pan with a long strip of plastic wrap and lay beef on top. Combine mirin, olive and sesame oils and drizzle over meat. Massage into meat using your hands. Combine garlic, ginger, salt and pepper and spread over fillet, turning the meat to coat all sides. Wrap beef securely in the plastic wrap and place in the refrigerator to marinate for at least 4 hours – overnight if possible – turning the meat once or twice during this time.

Before cooking, bring beef to room temperature. Preheat oven to 220°C.

Remove fillet from plastic wrap. Heat a heavy-based pan or barbecue and sear the fillet on all sides. Return fillet to the baking pan and bake for 20-30 minutes (beef should be rare). Remove from oven, cover meat loosely with a piece of foil and allow to stand for 10 minutes before serving. Slice the meat into 1cm-thick slices and serve on a bed of salad greens. *Serves 8*



Tropical Fruit and Nut Toffee Brie

This pre-dinner snack looks fabulous and, apart from simmering some sugar, requires no cooking.

- 1 large brie (about 20cm diameter, or use several smaller bries)
- ½ cup unsalted mixed nuts (eg Brazil, macadamia, pistachio, almond, cashew)
- 1 cup mixed dried tropical fruits (eg mango, ginger, pineapple)
- 1 cup sugar
- ½ cup cold water

Place the brie on a serving platter and decorate top with nuts and dried fruit.

Place the sugar and water in a heavy-based medium saucepan over a moderate to high heat. Allow syrup to come to the boil. Do not stir, just swirl or rock the pan once or twice to distribute the heat. Cook until toffee is golden brown, rocking pan to distribute colour evenly, then immediately pour the toffee over decorated cheese. Allow toffee to harden (this will take just a few minutes) and serve with a selection of plain cracker biscuits. *Serves 8* >



"If I had to choose a religion, the sun as the universal giver of life would be my god"

~ Napoleon Bonaparte



Mango and Avocado Salad

Sweet, fragrant mangoes are fabulous in a summer salad. If fresh ones aren't available use tinned fruit, but avoid any that are mushy.

1 iceberg lettuce
3 large ripe mangoes
3 large firm but ripe avocados
1 medium red onion, finely diced
2 tablespoons each: chopped mint and coriander
Dressing:
3 limes, juice and finely grated zest
¼ cup vegetable oil
1½ tablespoons sweet chilli sauce
1 tablespoon sesame oil
1½ teaspoons fish sauce

Combine dressing ingredients and set aside. Remove and discard outer leaves from lettuce and finely slice the firm heart. Place on a serving dish.

Peel mango and avocado and cut flesh into 1cm cubes. Place in a bowl with onion and herbs. Drizzle over half the dressing and toss gently.

Arrange mango mixture over lettuce and drizzle over remaining dressing. Serve promptly so everything is crisp and fresh. *Serves 8*

Wine suggestions:

For those who enjoy a flute of fizz, begin by pouring the new **Sparkling Sauvignon Blanc from Lindauer** ($14) – it's superb. Cheese without wine is considered a crime and a bold, ripe, citrus-laden chardonnay will be just the ticket with the Tropical Fruit and Nut Toffee Brie; try **Esk Valley's Vineyard Selection Chardonnay** ($22). Usually you'd have a big, chunky red with beef, but the seared eye fillet is being served with some light, crisp, fruity salads so stick with something plush, berryish and soft, such as **Pete's Shed Tempranillo** ($19). A glass of **Brown Brothers Orange Muscat & Flora** ($15) will work perfectly with the zingy lime tart and ginger ice cream.
Yvonne Marie Lorkin

Lime and Macadamia Tart

A lime custard pie with macadamias in both the filling and pastry and a scoop of Vanilla and Ginger Ice Cream on the side is tropical heaven on a plate.

Pastry:
¼ cup coarsely chopped raw macadamias
185g flour
3 tablespoons icing sugar
1 lime, finely grated zest
125g cold butter, cubed
3-4 tablespoons ice-cold water
Filling:
4 eggs plus 2 extra yolks (reserve 1 leftover white for sealing pastry)
¾ cup caster sugar
200ml cream
½ cup raw macadamias, finely chopped in a food processor
3 limes, juice from all 3 and finely grated zest from 2

Pastry: Place macadamias in a food processor and process until quite finely chopped. Add flour, icing sugar, zest and butter and process until the mixture resembles fine breadcrumbs. With motor running, add the water a tablespoon at a time until mixture just forms a dough. Wrap in plastic and chill 30 minutes.

Filling: Preheat oven to 175°C. Beat eggs, extra yolks and sugar until sugar dissolves (do not over-beat). Stir in cream, nuts, juice and zest.

Roll out pastry to line a greased 26cm loose-bottomed flan tin. Roughly trim pastry, allowing an excess to hang over lip. Prick base well with a fork and bake 10-15 minutes until starting to colour.

Reduce oven temperature to 160°C. Beat reserved egg white until frothy. Brush over base and use a sharp knife to trim pastry level with top of tin. Return to oven for 2 minutes then pour filling into base and bake 35-40 minutes or until just set and a rich caramel colour.

Serve tart at room temperature, dusted with icing sugar and with a scoop of Vanilla and Ginger Ice Cream on the side. The tart can be made the day before it is needed and stored in an airtight container. *Serves 8* >



Vanilla and Ginger Ice Cream

This has an excellent creamy texture that is achieved without any churning.

- 3 eggs, separated
- ¼ cup plus 4 tablespoons caster sugar
- 300ml cream
- ½ teaspoon ground ginger
- 2 vanilla pods
- 3 tablespoons chopped preserved ginger
- 2 tablespoons syrup from preserved ginger jar

Beat egg whites to soft peaks. Add the ¼ cup caster sugar and beat to stiff peaks.

In another bowl, beat the cream with 1 tablespoon of the extra caster sugar until lightly whipped.

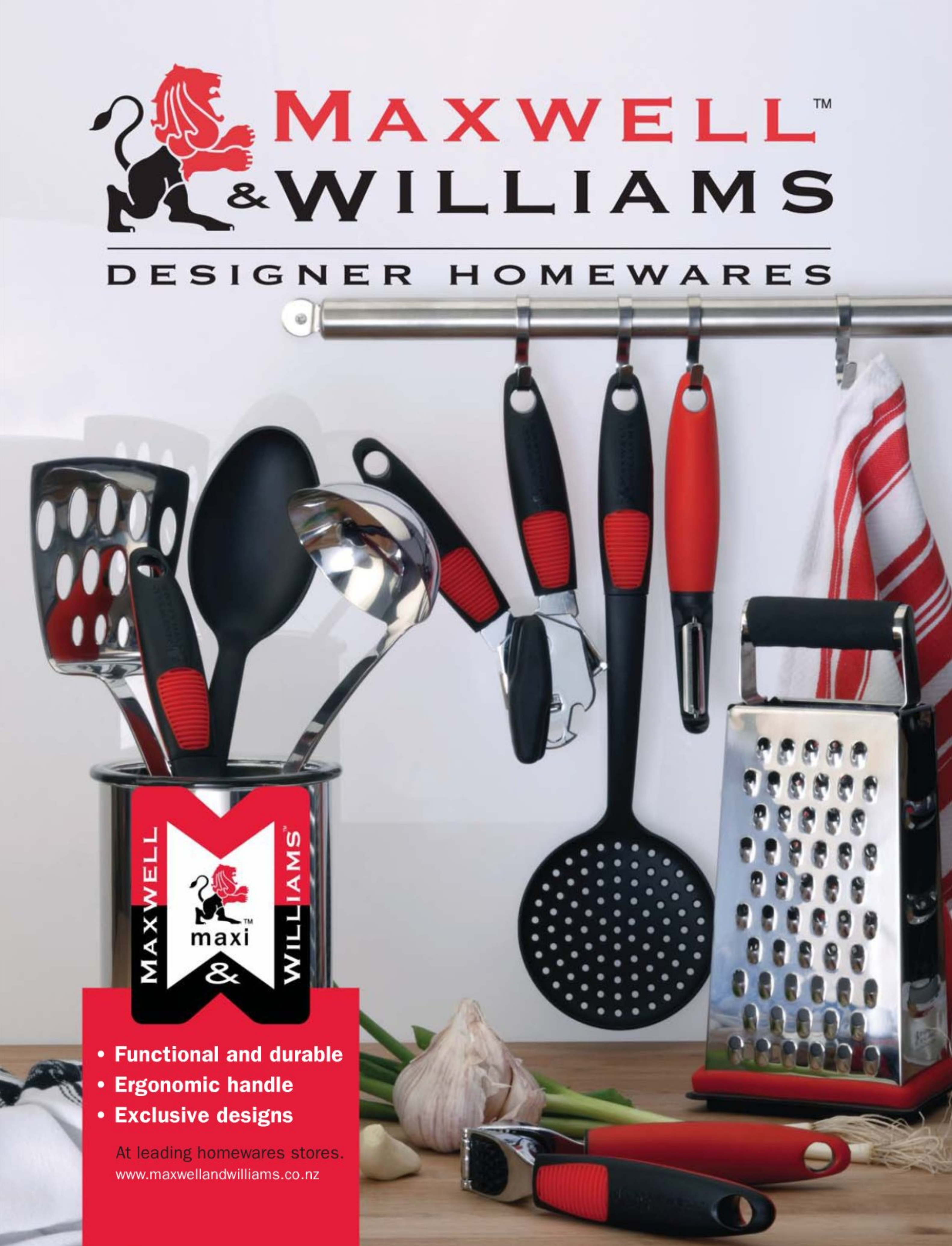
Place egg yolks in a third bowl with remaining 3 tablespoons caster sugar, the ground ginger and the seeds scraped from the vanilla pods and beat until mixture is thick and creamy.

Gently fold egg yolk and egg white mixtures together then fold in whipped cream. Fold through the chopped ginger and ginger syrup. Pour mixture into a 2-litre freezer-safe container. Cover with a lid or plastic wrap and freeze overnight.

Remove container from the freezer 5 minutes before serving with the Lime and Macadamia Tart. Ice cream can be made up to a week in advance. *Makes 1.5 litres, serves 8*

Tea towels, napkins, wooden salad servers, large white platters and bowls from Acland Holdings, (09) 630 6177; crockery, cutlery, champagne flutes and steel salad servers from Freedom, (09) 443 3199; cushions, tray and blue platter from Forma, (09) 368 7694; tea lights and matching white vase, coral, jewellery, clothing and glass plates from Republic Home, (09) 361 1137; mugs from Living & Giving, (09) 846 6999; beige bowl stylist's own; flowers from the National Flowers Promotion Group. A special thank you to Sharda Robertson.


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Happy endings

These memorable desserts from our "best-loved" file are certain to impress dinner guests

Strawberry and Rhubarb Fool



Coffee and Almond Meringue Cake

Layers of eggy sponge, rich coffee cream and almond-studded meringue create a delectable experience.

- 50g butter
- 100g caster sugar
- ½ teaspoon vanilla extract
- 4 eggs, separated
- 100g flour
- 1 teaspoon baking powder
- 3 tablespoons milk
- 225g caster sugar
- 3 tablespoons sliced almonds

Preheat oven to 160°C. Grease and line two 20cm round tins. Cream butter and first measure of caster sugar until pale. Add vanilla and beat in yolks one at a time. Sift over flour and baking powder and fold in with milk. Spread in tins.

Beat egg whites until stiff. Sprinkle in half the second measure of caster sugar and beat until glossy and thick.

Fold in remaining sugar, spoon over cake base and sprinkle with almonds. Bake 30-35 minutes or until puffed and golden. Cool 10 minutes then transfer to a cooling rack to cool completely before sandwiching with coffee cream.

Coffee cream: Mix 1 teaspoon instant coffee, 1 tablespoon warm water and 1 tablespoon Kahlua or coffee liqueur. Fold into 250g mascarpone. *Serves 8-10*



Chocolate Silk Tart

Serve this elegant tart warm or at room temperature, with whipped cream and a drizzle of store-bought ginger topping.

Chocolate pastry:
1 cup flour
½ cup icing sugar
1 tablespoon cocoa
90g butter, softened
1 egg yolk
Filling:
1 cup cream
200g dark chocolate, chopped
2 teaspoons instant coffee granules
2 eggs, beaten

Pastry: Process all ingredients in a food processor, adding about 1 tablespoon water, until mixture just forms a ball. Divide in 6 and roll each piece between plastic wrap to line greased 12cm shallow tart tins. Line each with a piece of foil, chill 10 minutes. Preheat oven to 180°C. Bake for 10 minutes, remove foil and bake 5 minutes more. Cool.

Filling: Warm cream on low heat, stir in chocolate until smooth. Dissolve coffee in 1 tablespoon hot water and stir into chocolate. Cool to lukewarm then whisk in eggs. Pour filling into pastry cases and bake 12-15 minutes until just set. Dust with cocoa. *Serves 6*

Strawberry and Rhubarb Fool

(pictured previous page)

A fool is an old-fashioned English dessert traditionally consisting of pureed fruit and whipped cream partially folded together – simple but sublime.

300g rhubarb, cut into 1.5cm pieces
½ cup caster sugar
1 thumb fresh ginger, peeled and grated
1 strip orange peel (no pith)
1 tablespoon orange juice
300g strawberries, hulled and halved (fresh or frozen berries can be used)
300ml cream
1 tablespoon icing sugar
1 teaspoon vanilla extract
1 cup Greek yoghurt

Place rhubarb, caster sugar, ginger, peel and juice in the top of a double boiler or in a heavy-based saucepan. Cover and cook gently until rhubarb is soft.

Remove from heat and discard peel. If using frozen strawberries add them now. If using fresh berries, allow rhubarb to cool before folding them in. Set aside.

Beat cream, icing sugar and vanilla in a large bowl until thick. Fold in yoghurt. Chill for at least 30 minutes before assembling dessert.

To assemble, fold strawberry mixture gently through the cream, leaving large drifts of strawberry. *Serves 6-8* >

"I want to have a good body, but not as much as I want dessert"
~ Jason Love



Coconut Creme Caramels with Spiced Pineapple

Rich, creamy caramels contrast perfectly with sweet-tart, spicy pineapple.

1 cup sugar
½ cup water
3 eggs + 2 extra yolks
½ cup caster sugar
1 teaspoon vanilla extract
1½ cups milk
1 cup cream
165ml can lite coconut cream
Spiced pineapple:
1 pineapple, peeled, halved and cored
¼ cup maple syrup
½ teaspoon ground cardamom
½ teaspoon mixed spice
Coconut flakes for garnish (optional)

Preheat oven to 150°C. Heat sugar with water in a small saucepan until dissolved then simmer until golden, about 10 minutes. Pour into 6 large ramekins and place these in a shallow baking dish.

Whisk together eggs and extra yolks, caster sugar and vanilla. Heat combined milk, cream and coconut cream to near boiling and gradually whisk into egg mixture. Stand for 2 minutes then pour into ramekins.

Fill baking dish with enough boiling water to come halfway up the ramekins. Bake 15-20 minutes until custard is just set. Remove from oven and cool for 10 minutes. Chill until ready to serve.

Pineapple: Thinly slice pineapple. Combine maple syrup, cardamom and mixed spice, brush over pineapple and fry for 2-3 minutes in a shallow pan until slices are golden and caramelised.

To serve, turn out coconut cremes on to plates, garnish with coconut flakes and place warm pineapple slices on the side. *Serves 6*

Citrus Ice Cream with Marmalade Sauce

Cheat's ice cream, with great results. Give it the glamour treatment by serving scoops on grilled brioche, pannetone or sponge cake, with the warm marmalade sauce spooned over.

2 litres good-quality vanilla ice cream
250g sour cream
2 oranges, finely grated zest
2 tablespoons orange liqueur, eg Cointreau
1 cup lemon curd
Marmalade sauce:
4 tablespoons sugar
2 tablespoons water
Juice of 2 oranges
⅓ cup thick-cut orange marmalade
8 slices brioche, pannetone or sponge cake

Soften ice cream until starting to melt and spoon it into a large bowl. Whisk together with sour cream, zest, liqueur and lemon curd. Return to container and refreeze. Remove from freezer 30-40 minutes before required.

Sauce: Dissolve sugar in water over low heat, swirling occasionally. Raise heat and cook until golden brown. Remove from heat and carefully pour in orange juice. Return to heat and stir until smooth. Add marmalade and stir to dissolve. Simmer a few minutes until syrupy. *Serves 8* >



BREAKFAST MYTHS AND FACTS: 67

People who eat breakfast are more likely to be in a healthy weight range



true or false?





Frangelico and Espresso Semifreddo

Semifreddo is Italian for "half-cold" and refers to various chilled and frozen desserts – in this case a hazelnut and coffee-flavoured confection. The praline garnish adds a lovely crunchy contrast.

4 egg yolks
¼ cup Frangelico (hazelnut liqueur)
1 tablespoon freshly ground espresso coffee beans
1 cup caster sugar
2 egg whites
300ml cream
Hazelnut praline:
1 cup caster sugar
½ cup water
½ cup coarsely chopped hazelnuts or mixed nuts

Place yolks, Frangelico, ground coffee and half the caster sugar in a small bowl. Place over a pan of simmering water and beat with a whisk until thickened and pale. Cool 10 minutes.

In a separate bowl, beat egg whites to soft peaks. Gradually add remaining caster sugar and beat until very thick and glossy.

In a large bowl, whip cream to soft peaks. Fold in egg whites and coffee mixture. Pour into a loaf tin lined with plastic wrap. Cover with plastic wrap and freeze until firm.

Take semifreddo from freezer 20-30 minutes before serving. Serve in slices, sprinkled with crushed praline and garnished with angelica leaves if desired. *Serves 8*

Praline: Dissolve sugar in water in a small saucepan then bring to the boil. Simmer without stirring until a light caramel colour. Remove from heat, add nuts and swirl pan to combine. Pour on to a foil-lined tray and leave to set. Crush with a rolling pin. Praline will keep in an airtight container for weeks.

Passionfruit and Lychee Mousse

Passionfruit pulp freezes beautifully, so you can enjoy this light, fragrant dessert year-round. But, if you don't have any to hand at the moment, file this recipe and look forward to making it next season.

12 canned lychees, drained with ¼ cup juice reserved
½ cup fresh passionfruit pulp (about 6 passionfruit)
2 teaspoons powdered gelatin
1 cup cream
1 egg white
2 tablespoons caster sugar

Process lychees until very finely chopped. Combine with passionfruit pulp in a medium bowl. Sprinkle gelatin over reserved lychee juice and stand for 5 minutes. Microwave on medium power for 30-second intervals until dissolved. Stir into lychee mixture and chill until just starting to set.

Whip cream to medium peaks. Whisk egg white and caster sugar until glossy and thick. Fold cream and egg whites into chilled passionfruit mixture. Spoon into glasses and chill until ready to serve. *Serves 6-8*

Banana Ice Cream with Chocolate Rum Sauce

This super-easy, no-churn ice cream is made using bought custard. It isn't overly sweet so the thick, rich sauce is the perfect accompaniment.

2 ripe bananas
Juice of 1 lemon
300ml store-bought custard
300ml cream, whipped
Chocolate rum sauce:
150ml cream
150g dark chocolate, broken into pieces
1-2 tablespoons rum

Using a food processor or stick blender, combine bananas and lemon juice and mix until smooth. Add custard and process until well combined.

Transfer mixture to a metal bowl (ice cream freezes faster in metal) and fold in whipped cream. Scrape down sides, cover with plastic wrap and freeze overnight. Remove from freezer 5 minutes before serving. Serve scoops of ice cream with chocolate sauce on top.

Sauce: Heat cream to boiling, pour over chocolate and rum and whisk gently until smooth and glossy. Allow to cool before serving. *Serves 4-6*



Sweet memories

Top cooks share their best-loved baking recipes

PHOTOGRAPHS AARON McLEAN



Dream Kisses



WHEN NEW ZEALAND'S best food writers and chefs were asked for their favourite baking recipes for a book to raise funds for the Breast Cancer Foundation, they came up with a treasure trove – some of them heritage recipes, others modern takes on the baker's art. Here's a selection of their tried-and-true treats.

Almond, Cherry and Cranberry Cookies

These delicious, crisp cookies from food consultant Pip Duncan are gluten-free.

100g margarine (or butter)
100g sugar
1 egg
¼ teaspoon almond essence
200g gluten-free baking mix
50g dried cranberries
50g glace cherries, chopped

Preheat oven to 150°C fan bake (or 170°C regular bake).

Cream margarine and sugar together until light and fluffy. Beat in egg and almond essence then mix in baking mix, cranberries and cherries.

Roll dessertspoonfuls of mixture into balls and place on lined trays, allowing space for spreading. Bake 15-20 minutes until lightly browned. Cool on a wire rack. Store in an airtight container for up to 3 days. *Makes about 15*



Dark Ale Fruit Cake

The original recipe for this cake was given to Christchurch caterer Tina Duncan 40 years ago and has been in development ever since. She has used it as a Christmas and wedding cake, for shearers' afternoon teas and as a staple in her family tins.

250g butter
625g flour
500g brown sugar
1.125kg mixed fruit
1 teaspoon mixed spice
4 eggs
1 teaspoon vanilla extract
300ml dark ale
1 teaspoon baking soda

Preheat oven to 115°C. Grease a 25cm square or round cake tin and line with baking paper.

In a very large bowl, rub butter into flour using fingertips (or use a food processor). Mix in sugar, fruit and spice. In a separate bowl, beat eggs with vanilla.

Warm ale in a saucepan over gentle heat then stir in egg mixture and baking soda. Mix into dry ingredients and combine well.

Spread in prepared tin and bake 3½-4 hours or until a skewer inserted in the centre comes out clean and the cake begins to pull away from the sides of the tin. Cool in tin.

This cake can be cut into squares or slices to serve with tea and coffee, iced for a traditional fruit cake or warmed in a microwave and served with custard for a perfect winter pud. It keeps in an airtight container for months. *Makes a 25cm cake*

Dream Kisses

In New Zealand baking books, "kisses" are usually biscuits or small cakes sandwiched in pairs but these kisses (pictured on the opposite page) have two complementary layers baked together. The recipe was supplied by writer and curator Alexa Johnston.

Base:
100g brown sugar
250g flour
170g butter
Topping:
3 large eggs
200g brown sugar
70g desiccated coconut
100g walnuts, coarsely chopped
1 tablespoon flour
1 teaspoon baking powder
1 teaspoon finely grated lemon zest (optional)
80g raisins, chopped (optional)

Base: Preheat oven to 180°C. Line a 30cm x 21cm shallow tin with baking paper or grease lightly.

Combine sugar and flour. Rub in butter with fingertips or in a food processor. Press mixture into tin. Bake 15-20 minutes until just beginning to brown at edges. Cool slightly in tin on a wire rack.

Topping: Beat eggs and sugar together until thick and pale. Fold in remaining ingredients and spread mixture over warm base. Return to oven and cook 20 minutes or until golden brown on top. Rotate tin after 10 minutes. Cool in tin on a wire rack. When cold, dust with icing sugar and cut into fingers. Kisses will keep in an airtight container for at least a week. *Makes 24 fingers* >



Superb Chocolate Cake

Robyn Martin's easy chocolate cake with coffee syrup is quick to prepare as it avoids the process of creaming the butter and sugar, without any compromise to the quality of the end product.

Cake:
125g butter
1 cup sugar
2 eggs
1 cup milk
2 cups flour
¼ cup cocoa
4 teaspoons baking powder
Coffee syrup:
¼ cup sugar
½ cup hot strong black coffee
25g butter

Cake: Preheat oven to 180°C. Line a 20cm round cake tin with baking paper.

Melt butter in a saucepan large enough to mix all the ingredients. Stir in sugar then remove from heat.

Beat eggs and milk together. Sift flour, cocoa and baking powder and add to butter mixture with the egg-milk combination. Mix until smooth.

Pour into tin and bake 40-45 minutes or until cake springs back when lightly touched. Cool in tin for 10 minutes while you prepare the coffee syrup.

Coffee syrup: Stir sugar into hot coffee until dissolved then mix in butter until it has melted.

Turn cake out on to a wire rack. Place a plate under the rack to catch drips, spoon coffee syrup over cake and leave to cool. Store in an airtight container. *Makes a 20cm round cake*

Fruit Salad Loaf

Auckland food editor Claire Aldous was given this recipe by her grandmother, who called it "a great keeper", as it stays moist right to the last slice.

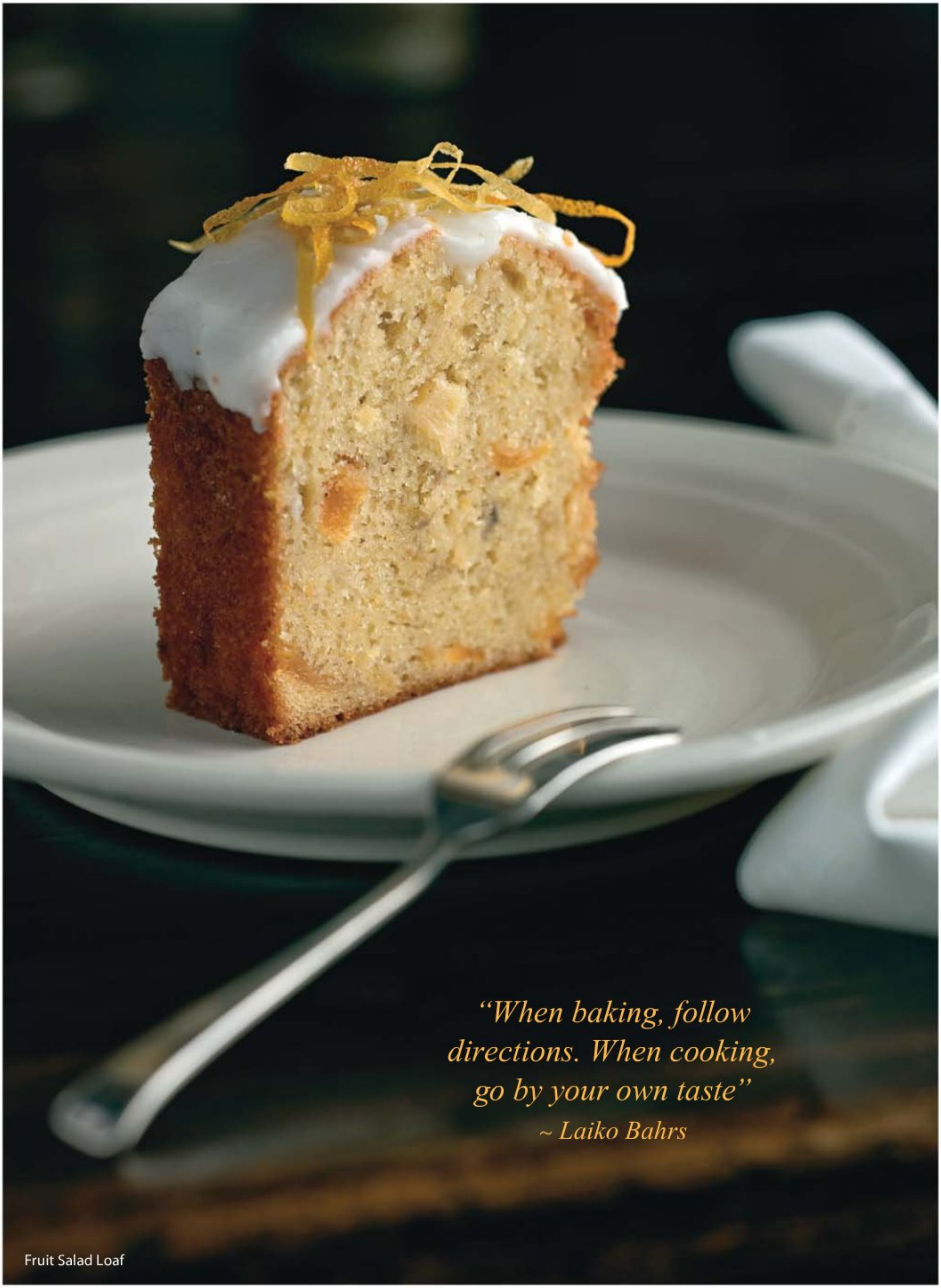
150g butter, softened
175g caster sugar
3 large eggs, at room temperature
175g flour
1 teaspoon baking powder
½ teaspoon mixed spice
Pinch of salt
1 orange, juice and finely grated zest
8 plump dried apricots, thinly sliced
¼ cup well-drained crushed pineapple
⅓ cup mashed ripe banana
Icing:
¾ cup icing sugar, sifted
1 lemon, juice and zest

Preheat oven to 180°C. Grease a 24cm x 7cm loaf tin and line with baking paper.

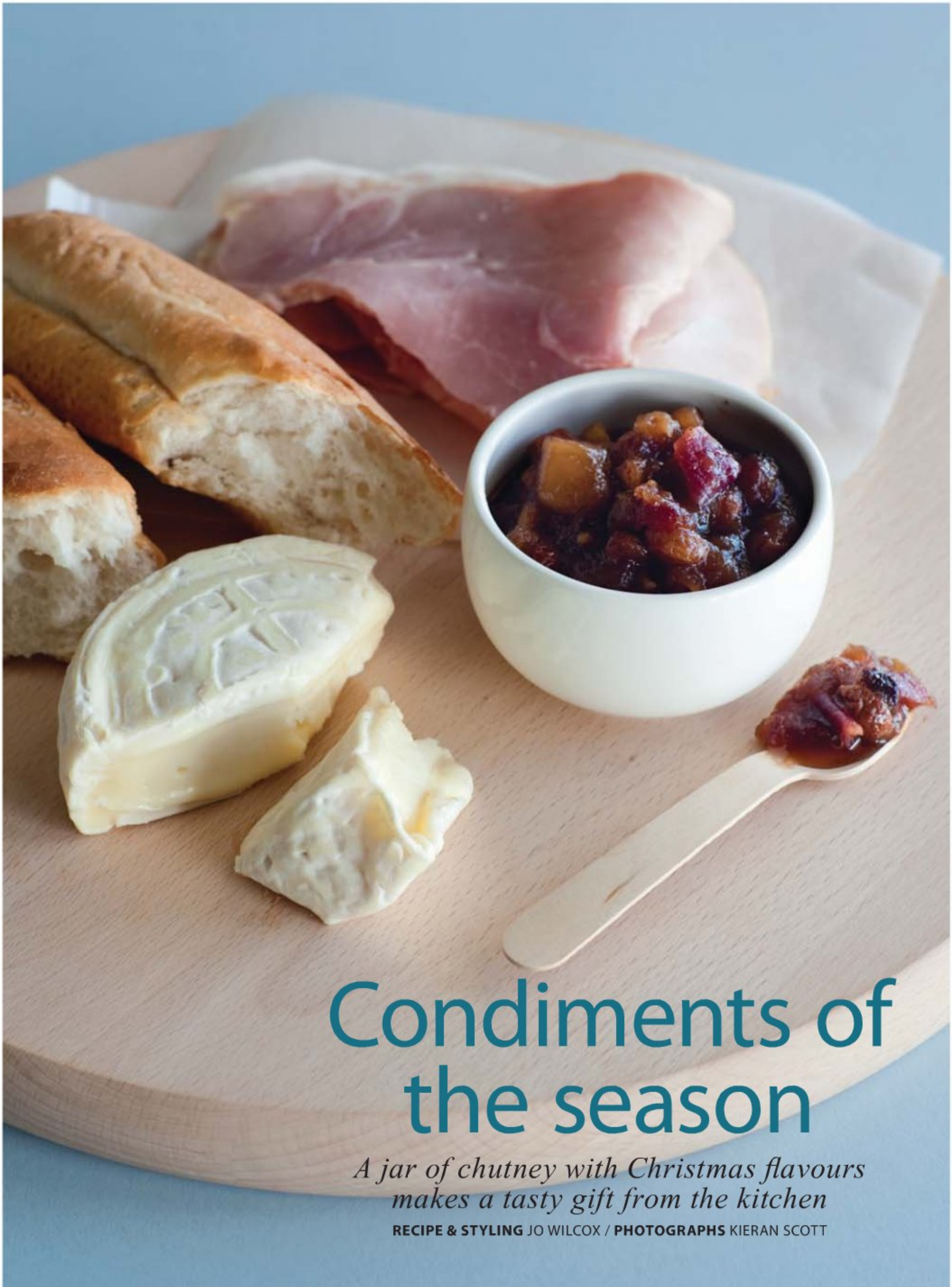
Beat butter and sugar together until pale and creamy. Beat in eggs one at a time until well combined. Add sifted dry ingredients, orange juice and zest, apricots, pineapple and banana and fold in using a large spoon. Tip batter into tin and smooth top. Bake 40-45 minutes or until loaf is firm to the touch and sides are pulling away from the tin. Cool a little before turning out on to a rack to cool completely before icing.

Icing: Mix icing sugar with enough lemon juice to make a smooth, pourable icing. Drizzle over loaf, allowing some to run down sides. Sprinkle on zest while icing is wet. Loaf will keep in an airtight container for 4 days. *Makes 1 loaf*

Edited extracts from *A Treasury of New Zealand Baking*, edited by Lauraine Jacobs, published by Random House ($55).



Fruit Salad Loaf



Condiments of the season

A jar of chutney with Christmas flavours makes a tasty gift from the kitchen

RECIPE & STYLING JO WILCOX / **PHOTOGRAPHS** KIERAN SCOTT



1



2



3



4

Spiced Fruit Chutney

2kg Granny Smith apples
4 small red onions
2 cups brown sugar
1 cup sultanas
½ cup currants
½ cup dried cranberries
½ cup glace mixed peel
3½ cups malt vinegar
1 tablespoon grated fresh ginger
2 teaspoons mixed spice
1 teaspoon salt
2 cinnamon sticks
2 strips orange peel (removed with a vege peeler)
1 tablespoon whole cloves
1 rosemary stalk

1 Peel, core and dice apples and onions and place in a preserving pan or a large heavy-based saucepan. Add sugar, dried fruits and peel, vinegar, ginger, mixed spice and salt.

2 Enclose cinnamon sticks, orange peel, cloves and rosemary in a piece of muslin and tie with string. Place in the pan and attach the end of the string to the handle of the pan.

3 Stir mixture well to combine and bring slowly to the boil. Reduce to a simmer and cook uncovered for 45-60 minutes, stirring occasionally, until it is thick and pulpy.

4 Remove and discard spice bag. Pour chutney into sterilised jars and seal. *Makes 9-10 cups*

Cook's notes

- Chutneys are one of the easiest and most rewarding preserves to prepare. The method is straightforward – just toss everything into a pan and cook – and the results are reliably good.

- Is it a chutney or a relish? The line of demarcation is blurred but normally a relish is less spicy than a chutney and does not contain dried fruit, as many chutneys do. Also, relishes do not generally improve with age. Chutneys are thick and pulpy and the fruit or vegetable from which they are made is not instantly obvious by sight.

- If you don't have muslin, use ground cloves instead of whole cloves and add to the pan along with the cinnamon sticks, peel and rosemary.

- There are a number of ways to sterilise jars. One method is to wash and thoroughly rinse them, then place them in the oven at 120°C for 20-30 minutes. Boil the lids in a pan on the stove for 5 minutes.

- Cook chutney until it becomes rich and thick but not too dry as it will dry out slightly in storage. Aim for a moist, shiny consistency.

- Fill the jars while they are hot from the oven. Before screwing the lids on tightly, wipe any spills off the rims of the jars using a perfectly clean, dampened cloth.

- As the chutney cools, the lids should form a vacuum seal – you may hear them "pop" as they are sucked down. Check by pressing on the lids; any jars with lids that don't stay down are best used first or kept in the refrigerator or freezer.

- Chutney will keep in a cool, dark place for at least six months. Once opened, keep it in the refrigerator.

- Chutneys improve on keeping as the flavours have a chance to mellow and meld – which is good news for cooks wanting to make Christmas gifts weeks in advance.

- Serve this chutney with cold meat cuts, as an accompaniment to cheese and on cheese scones. Try adding a spoonful or two to lamb casseroles or curries for a flavour boost.


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Small bites

Entertaining editor Sally Butters selects good things to eat, try and buy



This must be the easiest way to make chocolate icing: just add water to Chelsea's new **icing sugar** mixture. $2 from supermarkets.



The One Touch battery-powered **dual mill** grinds salt and pepper at the push of a button. $30 at Mitre 10 or The Warehouse.



Encourage kids in the kitchen by giving them their own special **silicone spatula**. $17 at Milly's, 0800 200 123. Matching cookie baking mats also available.



Seriously good **Proper crisps** are handmade from South Island spuds and salt and are palm oil-free. $2.30 per 50g bag, $4.50 per 150g bag at propercrisps.co.nz.



Brookfarm **trail mixes** are packed with quality ingredients and they're gluten-free. $5.40 per 75g; see brookfarm.com.au.



Indigenous ingredients feature in the new range of Mrs Rogers **rubs** and **grinders**. Use them to tart up simple summer grills. $6.50 at supermarkets.



In season: Courgette flowers

Courgette (aka zucchini) flowers, stuffed and fried, are an absolute treat. There are male and female flowers: the males are bigger and slightly more delicate; the females form fruit (as above). If picking your own, do so in the morning when the blooms are open and opt for males so as not to sacrifice your vege harvest. Flowers will keep for 1-2 days, covered in the fridge. Before use, brush off the furry down and gently rinse to flush out any insects inside. See nzhouseandgarden.co.nz for a recipe.

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the *colour code*

Our guide to this season's gorgeous new palette: fresh greens, chalky blues, pretty pinks and ever-elegant greys

WORDS ISABELLA REYNOLDS / **STYLING** CLAUDIA KOZUB
PHOTOGRAPHS MELANIE JENKINS



If you're looking for inspiration for a fresh spring colour scheme, look no further than the garden outside your window. From the periwinkle blue and clean leaf green of a patch of wild forget-me-nots to the striking hot pink and royal purple of a fuchsia flower, the natural world throws colours together in ways that defy all the rules – to splendid effect.

"The combinations in nature are fail-safe," says Rachel Lacy from Aalto Colour. "You never look at a plant and think, 'What a terrible combination'."

The current upsurge of interest in colour is a refreshing change after a period of monochrome neutrality, says Rachel. "For a paint company, it wasn't particularly interesting. Then the pendulum did a huge swing back and now people want colour but they don't necessarily know how to use it."

She prefers to work with soft shades of muted colour. "Some of those hard, bright colours are difficult to live with. The gentler colours are easier on the eye and the heart. But, if you do want to use bright colours, look at the way they are used in nature. Look at the oranges and purples of a bird of paradise flower rather than the latest Marc Jacobs black and pink frock. Fashion doesn't translate into paint colours as well as nature does. After all, that's where colour comes from – pigments were first made from minerals."

On these pages we have brought together the latest paint and wall coverings in four enticing new colourways inspired by the beauty of spring flowers. >

THIS PAGE Zoffany Flowering Tree **wallpaper** in Pink/Green $280/roll from Textilia; **tumbler** used as a vase $12.50 from Republic Home.
OPPOSITE Designers Guild Maddalena **wallpaper** in Jade POA from Icon; 'Caper' **paint** from Resene; **vase** $29 from Republic Home.



THIS PAGE Sanderson Summer Tree **wallpaper** $190/roll from Textilia; 'Vermont' **paint** (on table) from Resene; **carafe** $42.90 and **wine goblet** $10.90, both from Republic Home. **OPPOSITE BELOW** Stacy Garcia GS4724 **wallpaper** (on wall) and Stacy Garcia GS4730 **wallpaper** (used as runner), both POA from Swinson Group; Christian teardrop **vase** $147.50 from Tessuti; **preserving jar** $4.50 from Plastic Box.


Dulux 'Dog Kennel Corner'


Resene 'Vermont'


Stacy Garcia GS4821 from Swinson Group


Grandiflora in Linen/Olive from Textilia

"One of the great modern architectural obsessions is that of 'bringing the outside in'. To achieve the effect, you could build your walls out of glass or fresh air. Or you could just paint an inside wall green"

– *Grand Designs* presenter Kevin McCloud in his new book *Colour Now* (Quadrille, $30)

Aalto 'Crown'

Fresh greens

WE'RE USED TO being surrounded by green in the grass and leaves of nature so it's not surprising that many of us subconsciously gravitate towards using it indoors too.

Resene colour consultant Carolyn Atkinson says the Resene 2010 range features many shades of green, from light, clear pastoral hues to dense, dark, fungal greens.

Kristine Boyle from Textilia says fresh grass greens, fern colours and moss greens are popular at the moment, but the shade should depend on the mood you want to create. A bold chartreuse/lime will be refreshing and energising; a greyed-out sage will have a soothing, calming effect.

"People tend to use the slightly cleaner greens for bedrooms or sunrooms," says Dani Pike from Porter's Paints. "If they're using a green for a living area, they tend to use an earthy, dirty green – they're softer and easier to live with if you're using a room all the time."

Kristine likes combining greens with white, silvers and greys, taupe, pink or shades of purple from lilac to grape. Carolyn, however, says green's "best friend" is any colour that has an element of brown or red within it.

Aalto's Rachel Lacy loves partnering pale greens with pale blues. "I think they're a beautiful combination. If the paint is well pigmented there should be a commonality." She'll often also bring in pale neutral browns and tan colours. "Again, it's that idea of reflecting the colours of nature." >

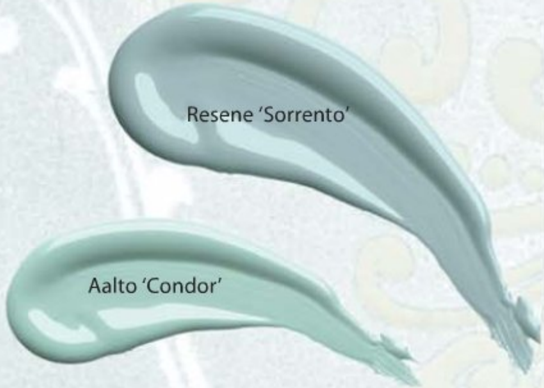


ALL FLOWERS FROM NATIONAL FLOWER PROMOTION GROUP.





Harlequin 30720 from
Malcolm Fabrics



"There is a tint of ultramarine that sits slightly to the purple side of the purest blue you can find, cobalt blue. It is one of a happy, elite band of blues that remind you of what the sky can occasionally look like"

– *Grand Designs* presenter Kevin McCloud in his new book *Colour Now* (Quadrille, $30)



ABOVE LEFT SX7776 **wallpaper** POA from Swinson Group; 'Condor' **paint** from Aalto Colour; Wedgwood **urn** $142 and Wedgwood **vase** $219, both from Republic Home. LEFT Designers Guild Margot **wallpaper** in Glacier POA from Icon; Wedgwood **urn** $142 from Republic Home.

Duck-egg blue

ANYWHERE YOU WANT to create a calming atmosphere, chalky duck-egg blue comes into its own, though it's particularly well suited to bedrooms and living rooms. "Deeper versions of the colour evoke a moody sea coast or quiet Scandinavian ambience," says Resene's Carolyn Atkinson. "They look good with pure white, taupes and charcoals."

For a more luxurious mood, Vision Wallcoverings have paired duck-egg blue with a metallic coppery colour in a paper that looks different in different lights at different times of the day.

Dani Pike says Porter's Paints sells a lot of blue and turquoise shades to people decorating bedrooms and bathrooms. "Those who are a bit more daring would use them for front rooms." They're especially popular for use in beach houses, often combined with white walls and wooden or whitewashed floors to create a relaxed, airy, Cape Cod look.

Aalto's Rachel Lacy says blues need to be carefully tailored to work with natural light. "If a room wasn't particularly sunny or warm, we'd make a blue with quite a lot of yellow in it. We have about half a dozen blues that we use regularly because we know they have enough pigment in them to do the job. I think blues are beautiful."



Osborne & Little W6012-01
from Mokum



Osborne & Little W6021-07
from Mokum



Dulux 'Ohoka'



Aalto
'Young Hot Pink'

Pretty pinks

TRADITIONALLY A FAVOURITE in little girls' rooms, pink is presenting a more mature face this season and moving out of the nursery and into the living area.

"I love pinks," enthuses Porter's Dani Pike. "They're so uplifting and vibrant. If people use pink for living areas and put interesting colours with it, it's a really happy colour. You can throw orange or turquoise at it."

Porter's Paints sells a very popular hot pink called 'Priscilla', but manager Grant Gibbs urges caution when choosing bright pinks. "If they're made with primary colours they can be a bit harsh and clean, which can be rather difficult to live with. Our bright colours always have some burnt umber or earthiness to them, which makes them easier on the eye."

Alternatively, go for a softer mauvey pink, such as Porter's 'Man Pink', or a mid-range dusky pink like 'La Vie en Rose'. Or you could choose a wallpaper that features pink elements, such as flowers.

A modern way of toning down pink is to have it made up with a pearlescent lustre like Porter's Duchess Satin paint. "It gives a bit of sparkle and interest," says Dani. Using a limewash paint has a similar muting effect with a more rustic look.

Grant loves the combination of pink and gold – for example, a gilt frame on a pink feature wall – whereas David Abbotts from Vision Wallcoverings likes to combine pink with white, lime green or yellow. "Dusky rose pink is more romantic, so combine it with soft blues and greys and it's ideal for an adult bedroom." >



Resene
'Maverick'



Designers Guild Darby Birch **wallpaper** (on table) POA from Icon; plate, glass and bottle stylist's own.



Greys and neutrals

ALMOST AS SLOWLY as the tectonic plates move against one another under the surface of the earth, the interior design world is witnessing a gradual shift from the browner neutrals to slightly greyer-based neutrals. For Carolyn Atkinson, this means Resene stalwarts 'Sisal', 'Parchment' and 'Tea' are slowly falling out of favour as hues such as 'Half Friar Grey', 'Truffle' and 'Half Napa' steal the limelight.

"Often referred to as 'smart' or 'classic', grey has a sedate, timeless quality and favours being associated with pure white and charcoal or black," she says. "But, because it offers no resistance or mood of its own, it can also be used to offset very bright colours such as red or orange or yellow. It can be a bit businesslike and industrial in mood if it is unrelieved by light, dark or bright colour."

But there's nothing industrial about the beautiful new ornate wallpapers that draw on a neutral palette of greys and charcoals, enlivened with a riot of pattern, texture and metallic lustre.

Grant Swinson of Swinson Group says large-scale patterns such as paisleys, florals or botanicals are all the rage in Europe and becoming more popular in New Zealand. They're best restricted to one wall of a room, with the rest of the walls finished in a plain paper that picks up the background colour.

He says New Zealanders are getting bolder with colour choices and in their use of decorative wallcoverings. "In some of our top-end wall coverings the pattern is made of coloured glass beads. One is even finished with Swarovski crystals!"

David Abbotts of Vision Wallcoverings is enjoying working with embossed and patterned papers in neutral grey and green-grey shades. Large-scale prints in black and white are given a sense of luxury with a metallic silver background colour that is overprinted to deaden the shine and create a pearlised silver, gold or bronze effect. "People love the metallic look but they don't want it too shiny. You just want a nice lustre – more of an aged look. It looks great in bedroom areas. It creates quite a dramatic effect." ■

See more at nzhouseandgarden.co.nz

THIS PAGE Harlequin 25512 **wallpaper** (on wall) $230/roll from Malcolm Fabrics; Sanderson Braided Stripe **wallpaper** (used as runner) $190/roll from Textilia; **preserving jar** $6.50 from Living & Giving; Christina **vase** $187.50 from Tessuti.
OPPOSITE Sanderson Etchings and Roses **wallpaper** in Ivory $188.35/roll from Textilia.





Harlequin 75484 from Malcolm Fabrics



Ronald Redding SX7774 from Swinson Group



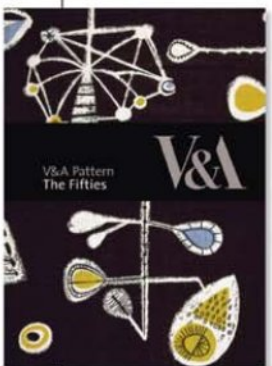
Harlequin 75110 from Malcolm Fabrics

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Plastic Box	0800 752 7842	Textilia	(09) 302 3182
		Vision Wallcoverings	0800 925 572

Bookcase

Kerry Engelbrecht goes browsing for the best reading



V&A PATTERN

Sue Prichard

(publisher A&C Black, NZ distributor Allen & Unwin, 79 pages, $27.99, hardback)

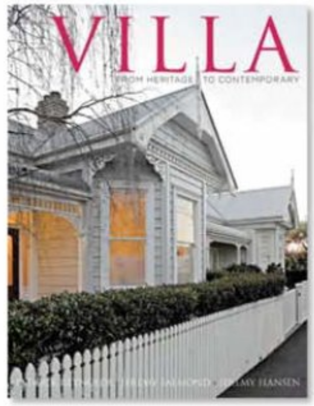
This little gem will appeal to the designers among us. One in a four-part series from the world's great museum of art and design, the Victoria & Albert, *V&A Pattern: The Fifties* features some of that decade's most enduring and popular patterns. It was during the 1950s that the trend for abstraction emerged, acting as a stimulus for many European and American designers. The exuberant patterns and bright colourways of the era found their way on to textiles and wallpapers, and now into my home, thanks to this clever little V&A marketing tool. Included in the book is a CD of all the images featured. The idea is that commercial designers looking to license patterns can use it as a starting point for research, while the rest of us can "play" with the designs for our own use as much as we like. This pocket-sized book is a beautifully designed, accessible, informative and quirky repository of ideas. I suspect that the other titles in the series – *William Morris, Digital Pioneers* and *Indian Florals* – will soon be pushing other less inspirational books off my shelves.

Kerry Engelbrecht is NZ House & Garden's books editor

VILLA

Jeremy Hansen and Jeremy Salmond

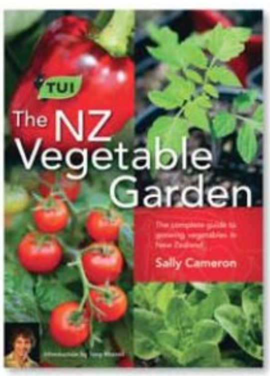
(publisher Godwit, NZ distributor Random House, 331 pages, $75, hardback)



The authors of this new book on the ubiquitous New Zealand villa – kitset home of the Victorian and Edwardian era – are frank about its shortcomings: "the cold, the disregard for orientation, the clumsy generality of their planning and the gauche frippery of their decoration". Its good points are also acknowledged: bay windows, wraparound verandahs, a welcoming demeanour and water-tightness. But it's the intimate peeps into 20 homes from Auckland's Grey Lynn to Wellington's Thorndon, from Bluff Hill to Christchurch, that are proof positive of the villa's versatility. They can be gentrified or ramshackle, eccentric or elegant, pristine or peeling, original or renovated. Thought-provoking issues are raised along the way, such as whether to mimic the original architecture or merely reference it when extending or modernising. Leading architectural photographer Patrick Reynolds shot more than 300 colour photographs for this book. His work is always compelling but even he can't make the dank, decrepit Dunedin villa known wryly as The Hilton look anything other than a grungy old student flat.

Shelley Bridgeman is a freelance writer

We have three copies of Villa to give away at nzhouseandgarden.co.nz



THE TUI NZ VEGETABLE GARDEN

Sally Cameron

(publisher and distributor Penguin Group, 304 pages, $45, paperback)

NZ Gardener's food editor Sally Cameron consistently serves up delicious dishes from ingredients we can all grow at home. In her new book, *The Tui NZ Vegetable Garden*, she goes one step further and tells us how to grow as well as cook those ingredients. The book is divided into five parts and the first begins with the basics: preparing your garden (site, soil, sun and sowing seeds) and garden maintenance (crop rotation, companion planting, composting and nutrition). Part two has an extensive A to Z of vegetables, including advice on varieties, planting, care and attention, and harvesting and storing. Each vege comes with cooking advice and a tasty recipe. Part three catalogues herbs, part four deals to pests, diseases and weeds and part five includes a monthly garden diary. A great reference to get you started in the vege patch.

Jane Wrigglesworth is NZ Gardener's associate editor



A SECOND HELPING

Alexa Johnston

(publisher and distributor Penguin Group, 160 pages, $45, paperback)

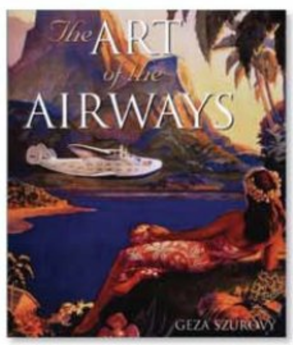
Alexa Johnston's first cookbook, *Ladies, a Plate*, was a delightful collection of tried and true baking recipes for home cooks. This sequel continues that honourable tradition of creating food to share. The recipes have been gleaned from old cookbooks, community fundraisers and family and friends, then packaged, as before, with a nostalgic touch. There are more traditional favourites, such as Marshmallow Slice, Chocolate Crackles and Fly Cemeteries, along with preserves and savouries and a new confectionery section. Both imperial and metric measurements are given and the directions are clear enough for novices to navigate. I like the author's advice that we need to stop thinking "I've been good today" when we've merely resisted eating a piece of (probably bought) cake. Instead, "make the cake yourself, take some to a friend and enjoy eating it together – and perhaps even go for a walk afterwards". Good communities are built on such simple acts – our grandmothers knew a thing or two about that.

Sally Butters is NZ House & Garden's entertaining editor

THE ART OF THE AIRWAYS

Geza Szurovy

(publisher Motorbooks International, NZ distributor Bookreps NZ, 179 pages, $95, hardback)



This marvellous collection of illustrated 20th century airline posters captures the dream years of commercial aviation and an exotic, vanished world. Flicking through them, you're struck by how different they are from the travel promotions of today, with their price points and small print conditions. Early aviation may, in reality, have been about cold, noisy, low-flying propeller planes bucketing through the turbulence, but the advertising posters that promoted it still have the power to seduce. Oh, to be one of the dapper globetrotters illustrated here, in a crisp, lightweight suit and Panama hat, descending with a skip in your step on to the tarmac of Rome, Honolulu, Rio… (On page 159, it's "Nelson and the West Coast Glaciers", courtesy of NAC, our domestic airline 1947-78.) As you might expect from an aviation journalist, Geza Szurovy's text has a lot to say about planes and very little about poster art, but these images can speak for themselves. *The Art of the Airways* cruises through the illustrative styles of the era, from art nouveau to the deco/modernist years and the abstractions of the 60s, delivering a cinematic scope that only illustration can offer – photography could never compete. By the end of the century, though, sweatpants and deep-vein thrombosis had replaced linen suits and glamour and the great age of the airways was over. This book celebrates the magic of those golden years, and the art that captured the dream of flight.

Chris Mousdale is a lecturer in illustration at Auckland University of Technology >

Music

Kate Mead listens for the latest sounds



MISSION ROAD

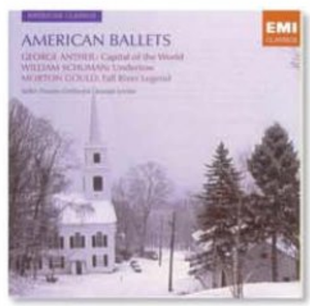
Chanticleer

Warner R2 512746

The best history lessons are intriguing, allowing facts to be absorbed with no effort on the part of the observer. What was happening in Central America during the florid baroque era? On the evidence of *Mission Road*, cathedrals and mission churches in the style of southern Spanish Moorish buildings were being raised and rich, inventive sacred music composed to fill the glorious architectural structures. There aren't many recordings of this less well-known repertoire but one of the US's most wonderful and versatile male choirs, Chanticleer, has released *Mission Road*, an exploration of California and Mexico via the routes of the pilgrims and a homage to the fine musicians living in the region. Accompanying the CDs is a DVD of the choir's journey along the Camino Real or King's Highway. It's a gripping introduction to a treasure trove yet to be wholly unearthed.

AMERICAN BALLETS

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In conversations about ballet music, I'd expect to be discussing Europeans or Russians – Tchaikovsky, Delibes and Stravinsky for starters – but American composers have also contributed hugely to the art form. Aaron Copland's evergreen *Appalachian Spring* was written for one of the pioneers of contemporary dance, Martha Graham. Listening to the three renowned Americans represented on this CD, I'd agree with the claim that lissom grace inspires composers to their most lyrical, picturesque and sometimes playful work. William Schuman's *Entrance of Ate* plays the purrfect cat and mouse flirting game. This is true cinema of the mind, no visuals required. Even rambunctious, self-styled "bad boy of music" George Antheil (of Ballet Mécanique) turns out a delightful waltz (for the seamstresses) in his *Capital of the World*. And I haven't yet even mentioned the most balletic of all, Morton Gould's *Fall River Legend*. ■

Kate Mead is a production manager at Radio New Zealand Concert

shop window

The latest in shopping news from around the country



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LIVE BEAUTIFULLY, SLEEP STYLISHLY

Thread Design, New Zealand's well-known designer bed linen company launched in 2001, now has its own flagship store at 274 Richmond Road, Grey Lynn, Auckland. The store stocks a wide range of products including Ashley & Co home fragrances, Sarah Priddy candles, hand cream and handwash, Thread Design baby and kids' ranges, Bob McDonald furniture, lampshades and much more. Its spring 2009 bed linen range, Petals and Pods, features a beautiful flora print on a linen/cotton cloth. It comes in two fabulous colours, Autumn and Spring, and is in-store now. There is also a gorgeous new Deco velvet buttoned quilt in store which comes in five colours: black, snow, raspberry, pewter and coffee.



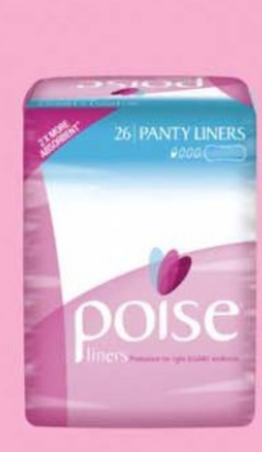
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Virtually there

Kim Rutter goes net fishing for furniture

THE GREAT FANTASY of the internet is that, in some mysterious way, this immense agglomeration of binary bits sloshing around in the ether will somehow improve our lives. Pah! Yes, information is good, but (and it's a big but, as the actress said to the bishop) more information is not necessarily better. Consider, if you will, the issue of furniture. I want some new furniture. Something hip yet elegant; original yet traditional; opulent but value for money; neat and not gaudy. I thought it would save me time if I surfed the net for inspiration rather than traipse around furniture stores. I was wrong. So wrong.

The place to start for cutting-edge furniture is the Milan Furniture Fair. I went to trend blog If It's Hip, It's Here (**tinyurl.com/dbyhne**) for their coverage of the coverage and instantly fell in love with Revival, Byblos Casa's brand new collection of dayglo rococo designed by Alessandro Mendini (**tinyurl.com/m8qjnp**). In fact I was so taken with the look that I followed it to **PhyllisMorris.com**. Phyllis has showrooms in LA and Moscow and the feel is Marie-Antoinette meets mod on Sunset Boulevard, with a little Russian mafia chic thrown in. Don't ask the price, because you can't afford it.

Back at the Milan fair, I adored Karim Rashid's patterned sofas for Meritalia, so I surfed on to **karimrashid.com**. I had forgotten that Karim Rashid is my favourite designer but, when I saw his wallpaper collection for the German company Marburg, I remembered instantly. It took a bit of searching, but I found the pattern I wanted on sale at **DesignYourWall.com** and you should see the hallway now… But I digress. I was looking for furniture.

Moroso was showing sofas by Tord Boontje (**tordboontje.com**) at the fair. I had forgotten that Boontje is my favourite designer (his Midsummer lightshade looked just fabulous in my daughter's room until it accidentally intercepted a loose shoe) but, when I saw his O-nest garden chairs on the Moroso site (**tinyurl.com/nvqgxr**), I instantly remembered. And then I was sucked into Moroso's world of crazy Italian sofas (**tinyurl.com/2g7l3e**): the Do-Lo-Rez, Print, My Beautiful Backside (has something been lost in translation, I ask myself?) and Misfits. I want them all. The New Zealand distributor for Moroso is Matisse (**matisse.co.nz**) of course. I'm sure they'll bring them in if I ask nicely.

Inhabit.com reported on top green designs at Milan (**tinyurl.com/czwb24**) and that got me to thinking that maybe I could be a tad more sustainable in my approach to furniture. ReVision Furniture (from Artists for Humanity) makes tables from recycled magazines (**tinyurl.com/ngpc87**). Instructables.com explains how to make a headboard out of old books (**tinyurl.com/msy5yw**) and a grass lawn chair (**tinyurl.com/lohokg**). Even more fun was the dart gun made from an old biro and some rubber bands but, if your little ones get into trouble for using them in class, you didn't hear it from me.

SaveOurSofas.org points out that too much big furniture is going to landfill when it is perfectly serviceable and encourages us to reuse, recycle and refurbish. With that in mind, I looked at how to make a loose sofa cover (**tinyurl.com/nxlk38**) at Lovehome.co.uk. I preferred the instructions on how to customise a chair with comics (I might actually do that).

Bored with sofas, I searched for interesting tables and found the Paint or Die but Love Me table (**tinyurl.com/b2gy33**) by John Nouanesing. He wins – I love it. He may well become my favourite designer. I spent quite some time trying to find one to buy, but it was beyond me. If you succeed, let me know.

ILLUSTRATION: IMAGES.COM/CORBIS/TRANZ

extra

What's on your list this month?



Kumfs – Halle

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Dimples – Snuggle Wrap

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Freedom

Freedom's stylish new Rani outdoor range features hand-woven poly/wicker fibre in chocolate, with taupe poly/canvas cushions and brushed aluminium frames. Setting includes a two-seater sofa, two armchairs and a coffee table, $1999; www.freedomfurniture.co.nz/storefinder



Cavit & Co

There is nothing else in the world quite like Lalique. The collection ranges from traditional to contemporary designs, so there's something in the Lalique Collection for everyone. 547a Parnell Rd, Parnell, Auckland; (09) 358 3771 or see www.cavitco.com.



Resene

Get your walls in fashion with The Range 2010 from Resene. It includes more than 150 classic and contemporary colours designed for the year 2010 and beyond. Available from Resene ColorShops; call 0800 RESENE (737 363) or see www.resene.co.nz.



The Fireplace

The Fogata Grande fire pit, available from The Fireplace, is an excellent addition for homeowners who want to turn an existing outdoor living area into a fun, warm gathering place. For details see www.thefireplace.co.nz.

urban eye

What's hot in cities around the country

AUCKLAND

SHELLEY BRIDGEMAN



1

1 ECO STORE

Tucked behind New World Victoria Park is a one-stop shop for greening up every area of your life from the laundry to the kitchen, bathroom and garden. At Eco Store you'll find sustainable products made from natural ingredients and plant-based formulations, including cleaning liquids, skin and haircare products, organic baby clothes, eco light bulbs, slug and snail deterrent and even dog biscuits. And they all adhere to the company motto: better for the earth and better for your health.
1 Scotland St, Freemans Bay, (09) 360 8477, ecostoredirect.co.nz

2 NOSH FOOD MARKET

The Nosh chain of stores has been something of a staple on the Auckland foodie scene since 2006 and it continues to expand. Thanks to the recent opening of a third outlet (the others are in Glen Innes and Ponsonby, with a fourth planned for Mt Eden in December), Greenlane locals can easily access Nosh's artisan food and fresh produce range. The new store is located on the corner of Greenlane East and Nolan Road (it's off here you enter the carpark). Find the best of cheese, bread, flowers, coffee and chocolate as well as meat, seafood, fruit and vegetables in an upbeat market-style environment. They will even provision your yacht when it's in harbour.
136 Greenlane East, (09) 531 5369, noshgourmet.com

3 DRESS SMART

This outlet shopping centre has certainly expanded since I last visited more than 10 years ago. Now, thanks to almost 90 non-food outlets, your whole family can be clothed, shod and accessorised entirely under one roof, where end-of-line garments and out-of-season ranges are marked down to budget prices. There's upmarket (Untouched World and Working Style), unpretentious (Glassons and Stax), sporty (Adidas, Nike and Puma), surfer (Quiksilver and Ripcurl), classic (Esprit and Levi's) and kiddie (JK Kids Gear and Pumpkin Patch). At weekends Dress Smart seethes with canny shoppers with an eye for a bargain. Recession shopping at its finest.
151 Arthur St, Onehunga, (09) 622 2400, dress-smart.co.nz

WELLINGTON

ANN PACKER



4

4 FABRICABRAC

They came, they saw, they bought fabric – and July's one-day fabric fair was a success. Now the doors are about to open again for the third Fabricabrac on November 14. Load up with cash to nab a bagful of fabric and fabric-related bargains on the various stalls: leather offcuts, lengths of vintage barkcloth and nylon, 1950s fabric rescued from Nana's hall cupboard, upholstery scraps, patchwork parcels and old-fashioned notions such as bias binding on the card. It's too late now to set up a stall yourself but donations can be made to the Mary Potter Hospice table on the day. A cuppa and scones are on tap for those overcome by fabric fatigue.
Brooklyn Community Centre, 18 Harrison St, Brooklyn, fabricabrac.wordpress.com

5 LE MARCHE FRANCAIS

Tucked away in the heart of Thorndon's Woolstore complex is this "celebration of all things French". There's a cafe offering authentic bistro food and a deli with fabulous sheep's, goats' and cows' cheeses to try, as well as French specialities – wild mushrooms included. The sweetest treats though are the legendary Rose de Reims biscuits by Fossier, long the traditional dipping sweet for Moet & Chandon's Rose bubbles. Worth it for the hot pink tins alone! Look for Le Marche also at the weekly City Market at Chaffers Park.
262 Thorndon Quay, (04) 494 6056, lemarchefrancais.co.nz



6

6 WOODSTOCK FLORIST

Vanessa Prockter's design flair was obvious from the moment she opened her Dukes Arcade florist shop 13 years ago. Who else would have thought to wire hot red chillies into floral bouquets? These days Vanessa has a more public shop front across from Perrott's Corner, offering the freshest seasonal floral treats on the footpath outside her door. Unable to resist flower power in any form, the textile design graduate also stocks books and fresh floral patchwork fabrics by designers such as Cath Kidston and Amy Butler and hosts craft nights to promote wearable goodies by clever young capital talent.
134 Willis St, (04) 385 2305, woodstockflorist.blogspot.com >



7

CHRISTCHURCH
LEE SUCKLING

7 ESPRESS YOURSELF
Here's a great excuse for a leisurely drive on a sunny Christchurch day – an excursion to Espress Yourself in Darfield, half an hour west of the city. The cafe is open year-round for breakfast and lunch, or just coffee and cake. There's an adjacent homewares store too and also a small garden centre out back. Enjoy the all-day offerings, which include toasted coconut bread and country-style caramel slice fresh from the oven. Or perhaps you could take home something for your kitchen from the wide range of utensils on sale.
51 South Terrace Rd, Darfield, (03) 318 8134

8 APPLEBERRY
Find something for junior that other kids won't have: Appleberry is a children's bedroom specialist store that showcases unique sewing by Christchurch locals. All their bedlinen, blankets, bedroom accessories and soft toys are handmade, one-off items. Owner Sue-Anna Heath, a needlewoman herself, opened Appleberry with the idea of "upcycling" new, vintage and pre-loved materials. Any item can be made to order in fabric from a colour palette that suits you, from wall art to duvet covers and matching lamps. Among Sue-Anna's favourite products is her assortment of cushions made from old curtains – an instant touch of 1950s nostalgia for a child's bedroom.
293 Selwyn St, Spreydon, 021 841 964

9 MINX
The nightclubbing district of SOL Square might seem an unlikely choice for a romantic night out, but Minx in His Lordship's Lane can be a delight for two. The newly refurbished restaurant offers a small, select menu and extensive wine list, served in a bold yet cosy setting, with red velvet curtains and booth seating. Savour a tea-smoked duck breast salad or goats' cheese tortellini before polishing off a main dish. I sampled the pan-roasted merino lamb loin on carrot, ginger and saffron couscous but their chocolate fondant with truffles and peanut butter ice cream is an indulgence that's best shared.
Cnr His Lordship's Lane, (03) 374 9944


9


10

DUNEDIN
CECILIE GEARY

10 LOFT
Loft isn't exactly off the beaten track – it's directly opposite Plume in George Street – but it is upstairs and easily bypassed. Wend your way upwards and you'll find yourself in a contemporary design store filled with chic personal items and cool things for the home. Included in the eclectic mix are French wall stickers, whimsical wire sculptures, Alessi homewares and iconic Tivoli radios. Not to mention Boh Runga's exquisite jewellery and southern belle parasols that are sure to appeal to your inner Scarlett O'Hara.
309 George St, (03) 471 7290

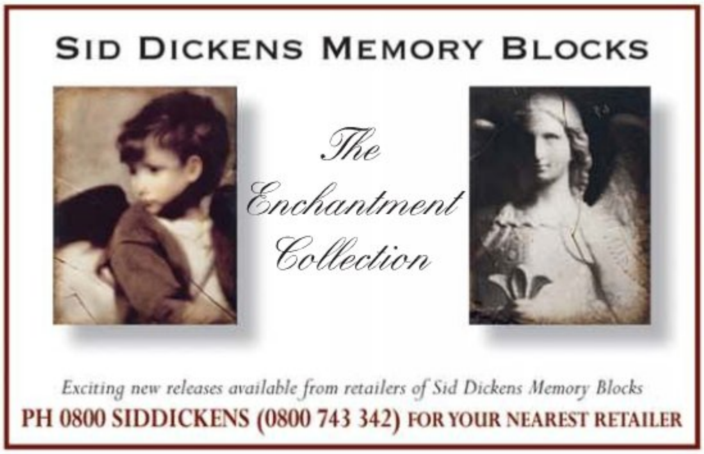
11 OTAGO SETTLERS MUSEUM
It's hard to know who gets the biggest kick out of Pixietown – the youngsters, their grandparents or the mums and dads, many of whom remember it from their own childhood visits to Santa's grotto in the DIC, one of Dunedin's long-gone department stores. The colourful tableaux of mechanically operated pixies at work and play were recently resurrected and restored by the Otago Settlers Museum and are now a fixture on its Christmas calendar. Pixietown, with Santa in attendance until Christmas, runs from December 5 to January 7.
31 Queens Gardens, (03) 477 5052, otago.settlers.museum

12 SUE TODD ANTIQUES
Sue Todd has opened up the space at the back of her shop to offer a bigger selection of antique china, glassware, jewellery and silver. If Sue wasn't an antiques dealer she'd make an excellent stylist and her artistic displays, grouped mainly by colour, are much admired. Everywhere you look, temptation beckons. From the grandest marble lamp to the daintiest Lalique dish, you want to take it all home. Dunedin antiques lovers are lucky to have such a treasure trove in their midst.
401 Princes St, (03) 477 7547


12


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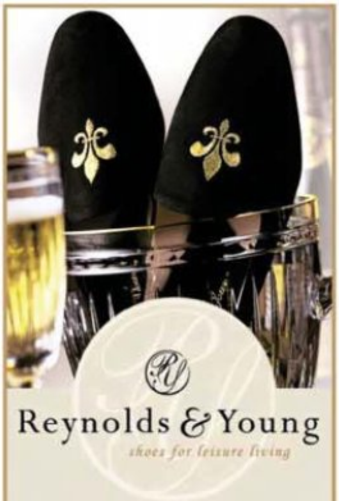
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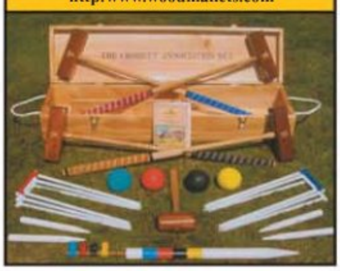
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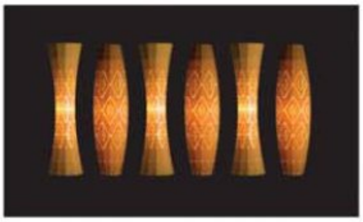
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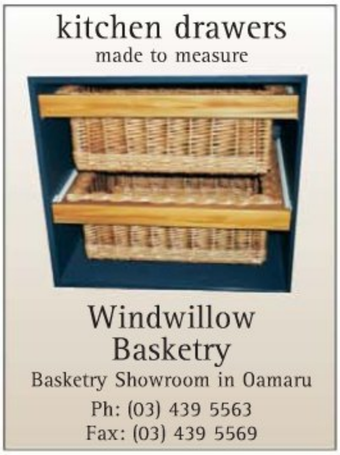

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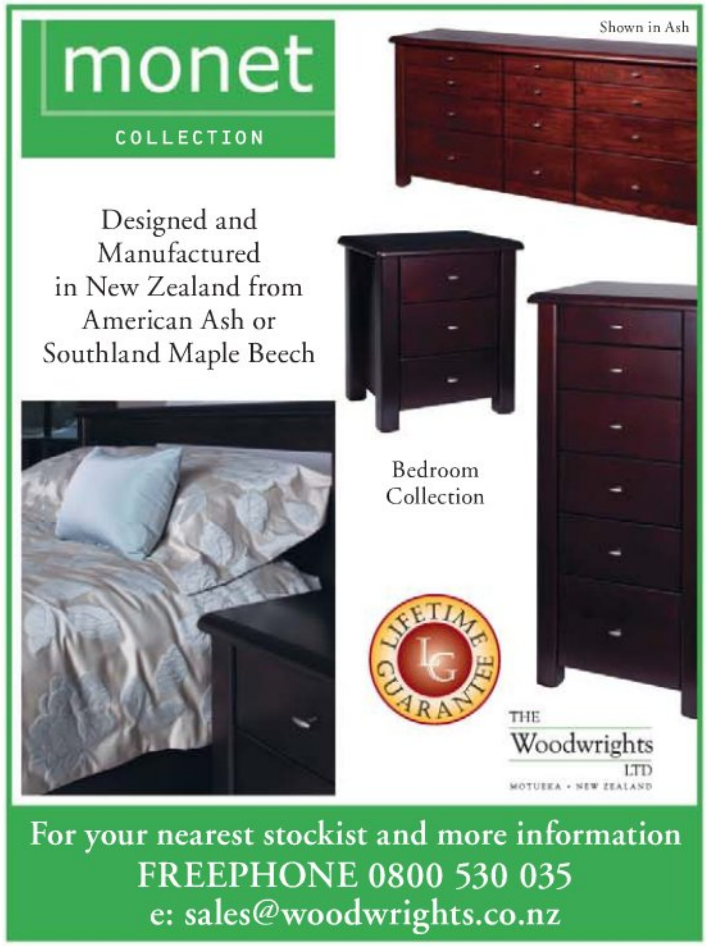

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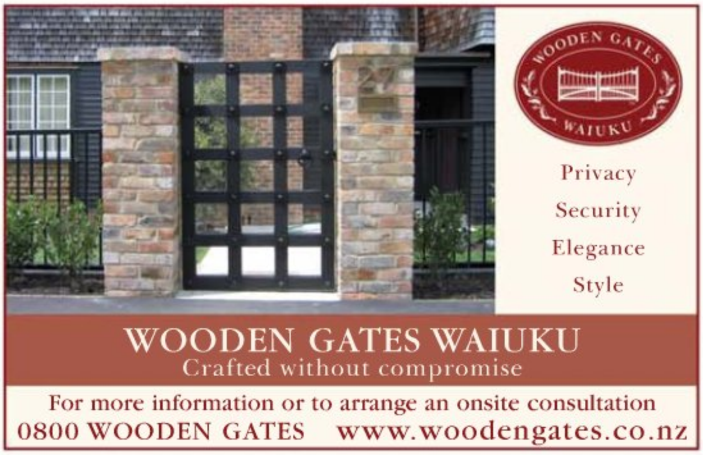

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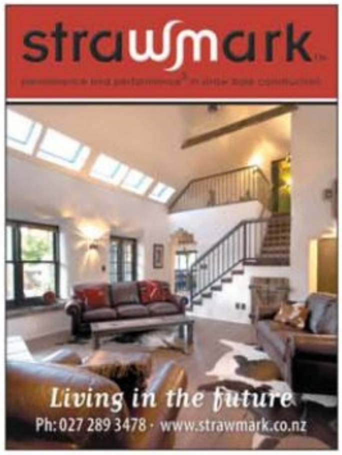

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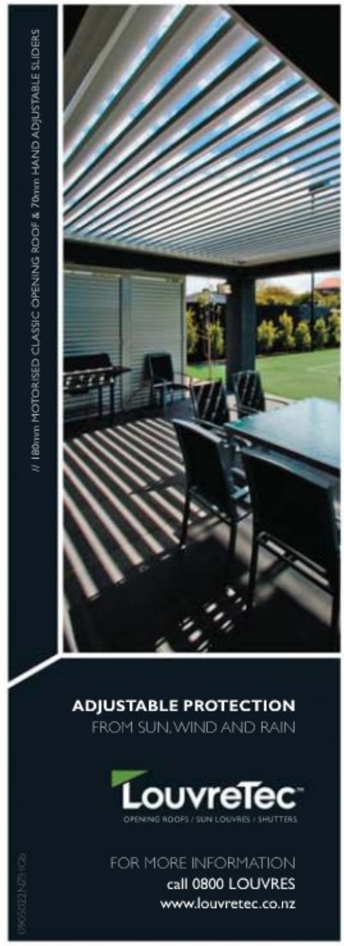

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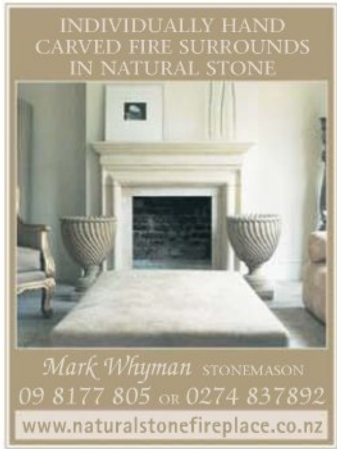

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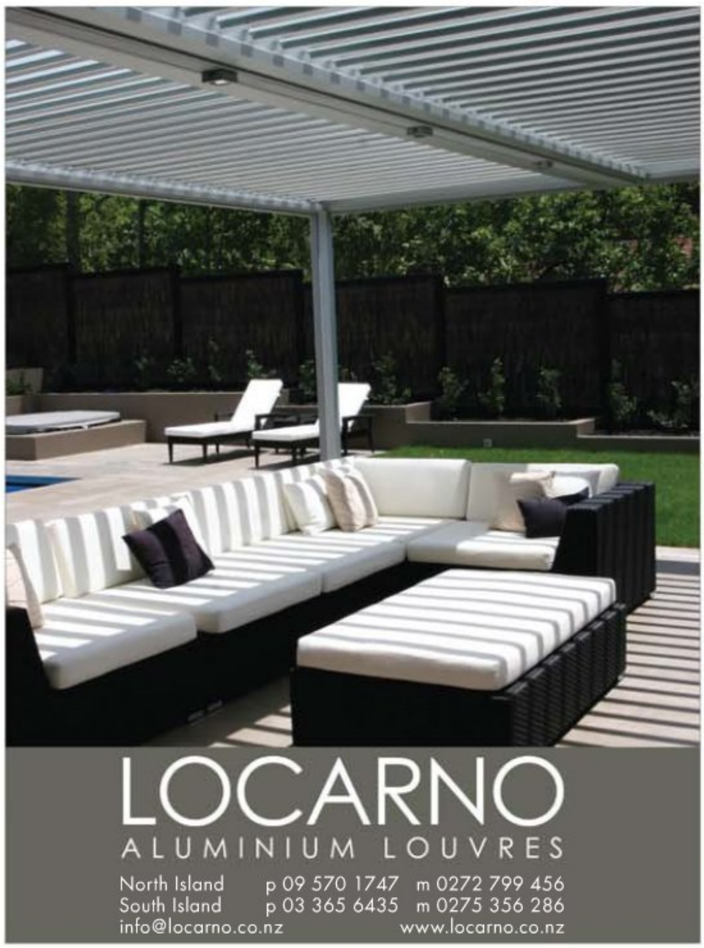

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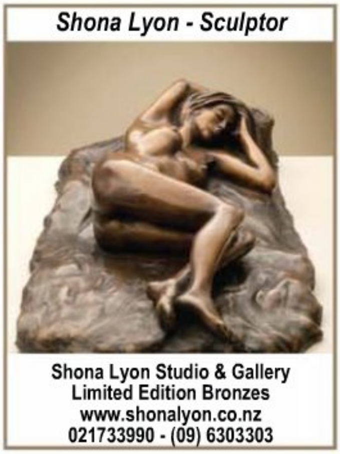

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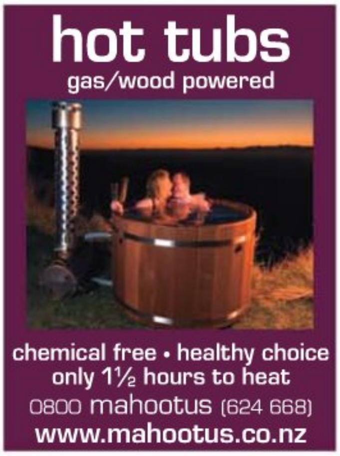

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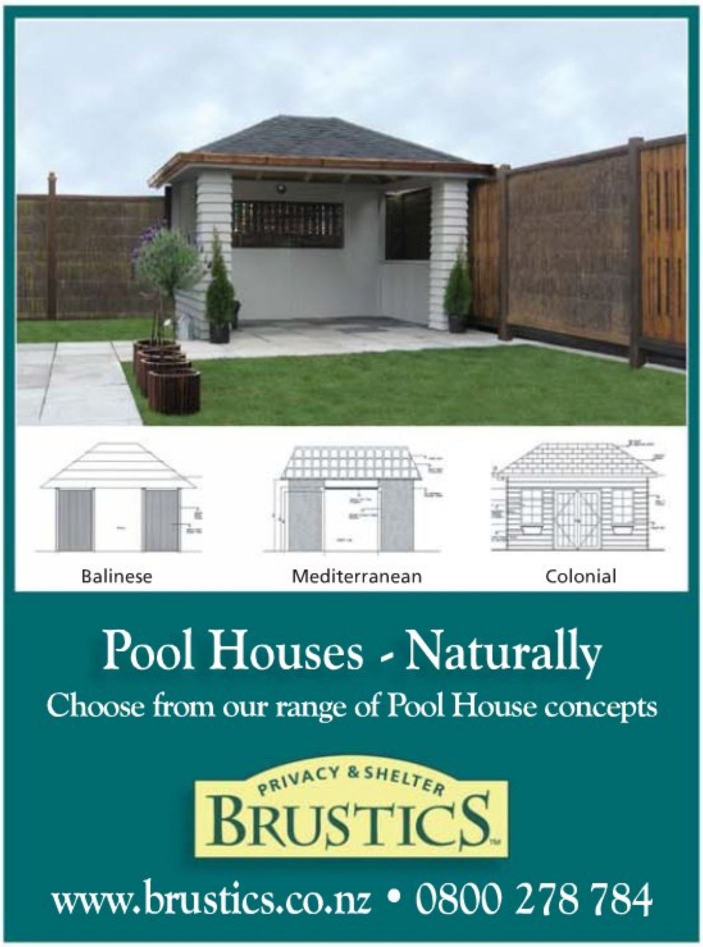

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TERMS AND CONDITIONS: The prize is one of four unframed personalised artworks sized at 760mm by 560mm. Entries must be received before November 15. The winners will be notified by phone. Prize cannot be redeemed for cash, exchanged or transferred. This offer does not apply to international readers.

Events

This month's events calendar

NORTH ISLAND

FAR NORTH GARDEN SAFARI
November 14-15, 9am-4pm. Annual fundraiser for Riding for the Disabled in Kaitaia; features a wide range of gardens. Tickets $15 from LJ Hooker, Mangonui. ***Contact Fiona, (09) 406 1631, gardensafari@gmail.com***

WHANGAREI MUSEUM AND KIWI HOUSE @ HERITAGE PARK
October 25, 10am-4pm. 500 State Highway 14, Maunu, Whangarei. Highlights: vintage tractors, stationary steam engines and war-time radio equipment. Adults $10, children free. ***Contact Irene, (09) 430 8462, www.whangareimuseum.co.nz***

THE 16TH GREAT GREENHITHE GARDEN TOUR
November 15, 10am-4pm. Beautiful private gardens on show to benefit North Shore's Greenhithe Kindergarten. Tickets $15; $20 on day. ***Contact (09) 413 9171, www.greenhithegardentour.org***

PARNELL FESTIVAL OF ROSES
October 31, noon-10pm; November 1, noon-6pm. Dove-Myer Robinson Park, Gladstone Rd, Parnell. Highlights: music, theatre, food and outdoor cinema (*La Vie en Rose*, Saturday Oct 31, 8pm). Free. ***Nicolette.Brown@aucklandcity.govt.nz***

CHRISTMAS IN KARAKA
November 21, 10am-6pm. Karaka homes decorated for Christmas by top designers and florists as a fundraiser for Te Hihi School. Tickets $45. ***Contact (09) 292 7706, www.christmasinkaraka.co.nz***

WAIRARAPA ART TRAIL
October 24-26, 10am-4pm. Eketahuna. Visit MainARTery artists in their studios and watch them work. Art can be directly purchased from them. Free entry. ***Contact Jeannie, (06) 304 7250, www.mainartery.co.nz***

ISLAND BAY SCHOOL ANNUAL FAIR
November 7. Cnr of Thames and Clyde Sts. Fun day out. ***Contact Jane, (04) 934 9549***

SOUTH ISLAND

GRETA VALLEY FRIENDS OF THE SCHOOL GARDEN TOUR
November 8, 10am-4pm. 10 gardens throughout the Greta Valley and Scargill Valley region, including Tipapa Homestead Garden, open to raise money for Greta Valley School. Stalls at the school selling ceramics, plants, coffee and nibbles. Preordered gourmet boxed lunches available for $15. Tickets $20. ***Contact (03) 314 3318, (03) 314 3816 or (03) 314 3374***

LINCOLN UNIVERSITY'S GRADUATING LANDSCAPE ARCHITECTURE STUDENTS PRESENT EMERGENCE EXHIBITION
November 11-13. Main public entrance foyer of Te Puna o Waiwhetu – the Christchurch City Art Gallery. Presentation of the students' final design projects. No tickets or bookings required. ***Contact Hannah, hannah.ayres@lincolnuni.ac.nz***

CULVERDEN CHRISTMAS COUNTRY FETE
October 29. Arts and crafts in a country homestead and grounds. ***Contact Lou Davison, (03) 315 8025, www.thefete.co.nz***

DUNEDIN RHODODENDRON FESTIVAL
October 18-26. Garden tours, open gardens, exhibitions, workshops. Entry free. ***Contact Victoria, (03) 477 1092, 021 990 040, www.rhododunedin.co.nz***

Advertise your community event free of charge in *NZ House & Garden*: send details to ellie.trotter@nzhouseandgarden.co.nz

Next month NZ HOUSE & GARDEN loves Christmas











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DECEMBER ISSUE ON SALE FROM NOVEMBER 16

One of the best things about this floral ball is that it can be made with many different types of flowers. If you're looking for something retro, try carnations. Fresh? Use daisies. It looks extremely elegant made of roses and it's perfect with chrysanthemums. Here baby's breath, or gypsophila, gives an ethereal edge. To make it, cover a ball of oasis in short-stemmed flowers, pushing the stalks in firmly as you go. It makes a gorgeous decoration for a special-occasion table setting but would look equally good sitting on a hall or coffee table. You could even hang it. The only thing you can't do, in fact, is make it bounce. Vida Flores, (09) 523 5454.

Flower bomb

Almost any flower can be made into a ball of buds

WORDS & STYLING TRACEY STRANGE / **CONCEPT** VIDA FLORES / **PHOTOGRAPH** BELINDA MERRIE

